

真義大觀



GETTY RESEARCH INSTITUTE



3 3125 01594 0535



真義大觀

vol. 3





MILLS COLLEGE  
LIBRARY



Gift of the  
Rockefeller Foundation

ART DEPARTMENT



# SELECTED RELICS

of

## JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.

# 真美大觀

傳世最司 筆澤山拾得圖同上  
周文筆 秋江暮景圖同上  
傳世阿彌 山水圖同上  
當世記 筆洞庭秋月及遠浦歸帆圖同上  
宗關筆 渡瀨垂柳圖同上  
忠勝筆 葡萄圖同上  
藏筆 孔子杏壇授教圖同上  
蔣嵩筆 山水漁舟圖同上  
劉俊筆 山水圖同上  
軍第 筆 雲嶺白雲圖同上  
舟三 之 信筆 雨家秋收圖同上  
傳世在勝 以筆 豐國祭圖同上  
寶冊 山樂筆 蒼蒼蒼蒼圖同上  
松花堂筆 十六羅漢圖 不暇着色 卷一  
宮本武藏筆 鴻雁圖 寫真  
土佐光起 同光 合作 秋草錦圖 不暇着色 指  
小川破笠筆 雪中雨 天圖同上  
關山應舉筆 律川真景圖 寫真版  
藤仙筆 蟠桃圖同上  
其野探信筆 西王母圖同上  
是物筆 孔雀圖同上  
谷文晁筆 石山寺緣起圖 卷同上

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

[ALL RIGHTS RESERVED]

PHOTOGRAPHED AND COLLOTYPED BY K. OSAWA.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.



# SELECTED RELICS

of

## JAPANESE ART

VOL. III

EDITED BY S. TAJIMA.

# 大 東 眞 蹟

第三卷

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOIN, KENNINJI, SHIMOKYOIN.

KIOTO, JAPAN.

1900.

(ALL RIGHTS RESERVED.)

REPRODUCED AND COLLECTED BY E. GOWA.

PRINTED AT THE TOKYO IMPRINTING HOUSE.



眞美大觀 第三册

目次

中宮寺如意輪觀世音菩薩木像(寫眞版)	一枚
法隆寺觀勒僧正木像同上	一枚
同寺阿彌陀觀音勢至三尊銅像同上	一枚
藥師寺聖觀世音菩薩銅像同上	一枚
法隆寺九面觀世音菩薩木像同上	一枚
蟹滿寺釋迦牟尼佛銅像同上	一枚
東大寺梵天乾漆像同上	一枚
新藥師寺伐折羅毘羯羅二大將塑像同上	一枚
傳吳道子筆山水圖同上	二枚
傳徐熙筆蓮花圖同上	一枚
石恪筆二祖調心圖同上	一枚
傳春日隆能筆十一面觀世音菩薩畫像同上	一枚
筆者不詳釋迦牟尼佛涅槃圖同上	一枚
傳張思恭筆孔雀明王畫像(木版着色摺)	一枚
康辨作龍燈鬼天燈鬼木像(寫眞版)	一枚
梁楷筆詩聖李太白圖同上	一枚
趙孟堅筆竹圖同上	一枚
藤原信實筆華嚴緣起畫卷同上	一枚
法金剛院十一面觀世音菩薩木像同上	一枚

傳兆殿司筆寒山拾得圖同上	二枚
周文筆秋江暮景圖同上	一枚
傳能阿彌筆山水圖同上	一枚
啓書記筆洞庭秋月及遠浦歸帆圖同上	一枚
宗淵筆渡頭垂柳圖同上	一枚
愚菴筆葡萄圖同上	一枚
誠意筆孔子杏壇絃歌圖同上	一枚
蔣嵩筆山水漁舟圖同上	一枚
劉俊筆山水圖同上	二枚
雪村筆薔薇白鷺圖同上	一枚
狩野之信筆田家秋收圖同上	一枚
傳岩佐勝以筆豐國祭圖同上	三枚
狩野山樂筆猛鷲蒼鷹圖同上	一枚
松花堂筆十六羅漢圖(木版着色及寫眞版)	二枚
宮本武藏筆鴻雁圖(寫眞版)	二枚
土佐光起同光成合作秋草鵝圖(木版着色摺)	一枚
小川破笠筆雪中南天圖同上	一枚
圓山應舉筆保津川眞景圖(寫眞版)	二枚
森祖仙筆獼猴圖同上	一枚
狩野探信筆西王母圖同上	一枚
岸駒筆孔雀圖同上	一枚
谷文晁筆石山寺緣起畫卷同上	一枚



中宮告戒急禱冊音菩薩木鐸(寫真)

—  
25

習書端華師與煉貝文蠶龍翻地圖(同上)

一  
林

掛冰飄雪筆寒山卧卧圖(同上)



# SELECTED RELICS OF JAPANESE ART.

Vol. III.

## CONTENTS.

I. Wooden Image of Cakravartī-cintā-maṇi Avalokiteśvara (collotype) ... ..	<i>Said to be by Shōtoku Taishi.</i>
II. Wooden Image of the High Priest, Kwanroku (collotype)... ..	<i>By an unknown sculptor.</i>
III. Copper Images of Buddha Amitābha, Bodhi-sattvas Avalokiteśvara and Mahāsthāma with a Folding Screen (collotype) ... ..	<i>By an unknown artist.</i>
IV. Copper Image of Ārya Avalokiteśvara (collotype) ... ..	<i>By an unknown artist.</i>
V. Wooden Image of Nava-mukha Avalokiteśvara (collotype)... ..	<i>By an unknown artist.</i>
VI. Copper Image of Śākyamuni (collotype) ... ..	<i>By an unknown artist.</i>
VII. Dried Lacquer Image of the God Brahmā (collotype) ... ..	<i>By an unknown artist.</i>
VIII. Earthen Images of Vajra and Vyākāra, the Second and the Twelfth of the Twelve Divine Heroes (collotype) ... ..	<i>By an unknown artist.</i>
IX. Landscapes ;—two plates (collotype) ... ..	<i>Said to be by Wu Tao-tse.</i>
X. Lotus (collotype) ... ..	<i>Said to be by Hsü Hsi (Chinese).</i>
XI. Two Ascetics in Meditation ;—two plates (collotype) ... ..	<i>By Shi Ko (Chinese).</i>
XII. Ekādasa-mukha Avalokiteśvara (collotype) ... ..	<i>Said to be by Kasuga Takayoshi.</i>
XIII. The Great Decease of Buddha (collotype) ... ..	<i>By an unknown artist.</i>
XIV. Mayūra-vidyārāja (wood-cut) ... ..	<i>Said to be by Chang Ssu-kung.</i>
XV. Wooden Images of Demons ; Lamp-stands (collotype)... ..	<i>By Kōben.</i>
XVI. Li Tai-peh, the Chinese Poet (collotype) ... ..	<i>By Liang Kai (Chinese).</i>
XVII. Bamboos (collotype) ... ..	<i>By Chou Meng-chien (Chinese).</i>
XVIII. A Historical Picture of the Avataṃsaka School (collotype) ... ..	<i>By Fujiwara Nobunane.</i>
XIX. Wooden Image of Ekādasa-mukha Avalokiteśvara (collotype) ... ..	<i>By an unknown sculptor.</i>
XX. Kanzan and Jittoku ;—two plates (collotype)... ..	<i>Said to be by Myōchō.</i>
XXI. An Autumnal Evening Scene (collotype) ... ..	<i>By Shōbun.</i>
XXII. Landscape (collotype) ... ..	<i>Said to be by Nami.</i>
XXIII. Two of the Eight Famous Scenes in Hsiao and Hsiang (collotype) ... ..	<i>By Shōkei.</i>
XXIV. The Willows by the Ferry (collotype) ... ..	<i>By Sōen.</i>
XXV. Vines (collotype) ... ..	<i>By Guan.</i>
XXVI. Confucius and His Disciples on the Terrace of Apricots (collotype) ... ..	<i>By Chin I (Chinese).</i>
XXVII. Landscape (collotype) ... ..	<i>By Chiang Sung (Chinese).</i>
XXVIII. Two Landscapes ;—two plates (collotype) ... ..	<i>By Liu Shun (Chinese).</i>
XXIX. Roses and Snowy Herons (collotype) ... ..	<i>By Sesson.</i>
XXX. The Harvest (collotype) ... ..	<i>By Kanō Yukinobu.</i>
XXXI. The Festival of Taikō ;—three plates (collotype) ... ..	<i>By Iwasa Shōi.</i>
XXXII. Vulture and Eagle (collotype)... ..	<i>By Kanō Sanraku.</i>
XXXIII. The Sixteen Arhats ;—two plates (wood-cut and collotype) ... ..	<i>By Shōkōwado.</i>
XXXIV. Wild Ducks ;—two plates (collotype) ... ..	<i>By Miyamoto Musashi.</i>
XXXV. Autumn Grass and a Quail (wood-cut) ... ..	<i>By Mitsuoki and Mitsuunari.</i>
XXXVI. Nanten (Nandina Domestica) in Snow (wood-cut)... ..	<i>By Ogawa Haritsu.</i>
XXXVII. Scenery on the River Hōdzu ;—two plates (collotype)... ..	<i>By Maruyama Ōkyo.</i>
XXXVIII. Monkeys (collotype) ... ..	<i>By Mori Sosen.</i>
XXXIX. Hsi-wang-mu (collotype) ... ..	<i>By Kanō Tanshin.</i>
XL. Peacocks (collotype) ... ..	<i>By Ganku.</i>
XLI. A Historical Picture of the Temple Ishiyamadera (collotype) ... ..	<i>By Tani Bunchō.</i>



# SELECTED RELICS OF JAPANESE ART.

Vol. III.

## CONTENTS.

I.	Wooden image of Kariyuri-ōshimaru <i>Avatokitavara</i> (colotype) ...	Said to be by Shōkoku Tōshō.
II.	Wooden image of the High Priest <i>Kwanoku</i> (colotype) ...	By an unknown artist.
III.	Copper image of Buddha <i>Amida</i> , Bodhisattvas <i>Avatokitavara</i> and <i>Mahāyāna</i> ...	By an unknown artist.
IV.	Copper image of <i>Arā Avatokitavara</i> (colotype) ...	By an unknown artist.
V.	Wooden image of <i>Naraka</i> <i>Avatokitavara</i> (colotype) ...	By an unknown artist.
VI.	Copper image of <i>Shōkoku</i> (colotype) ...	By an unknown artist.
VII.	Dried lacquer image of the God <i>Itama</i> (colotype) ...	By an unknown artist.
VIII.	Earthen image of <i>Vajra</i> and <i>Vajra</i> , the Second and the Twelfth of the Twelve Divine Horses (colotype) ...	By an unknown artist.
IX.	Landscape;—two plates (colotype) ...	Said to be by Wū Tōshō.
X.	Lotus (colotype) ...	Said to be by Kōkō Kō (Chinese).
XI.	Two <i>Vajras</i> in Meditation—two plates (colotype) ...	By Shō Kō (Chinese).
XII.	Earthen image of <i>Avatokitavara</i> (colotype) ...	Said to be by Kōkō Tōshō.
XIII.	The Great Deities of Buddha (colotype) ...	By an unknown artist.
XIV.	<i>Mayū</i> and <i>Shōkoku</i> (woodcut) ...	Said to be by Chōng Sōkō.
XV.	Wooden image of Demons; Lamp-stands (colotype) ...	By Kōkō.
XVI.	Li Tūshō, the Chinese Poet (colotype) ...	By Liang Kō (Chinese).
XVII.	Bumpers (colotype) ...	By Chōn Kōshō (Chinese).
XVIII.	A Historical Picture of the <i>Avatokitavara</i> School (colotype) ...	By Fūjō Kōshō.
XIX.	Wooden image of <i>Avatokitavara</i> (colotype) ...	By an unknown artist.
XX.	<i>Kanran</i> and <i>Shōkoku</i> —two plates (colotype) ...	Said to be by Shōkō.
XXI.	An Autumn Evening Scene (colotype) ...	By Shōkō.
XXII.	Landscape (colotype) ...	Said to be by Shōkō.
XXIII.	Two of the Eight Famous Scenes in Hainan and Hainan (colotype) ...	By Shōkō.
XXIV.	The Willow by the Ferry (colotype) ...	By Shōkō.
XXV.	Vines (colotype) ...	By Shōkō.
XXVI.	<i>Conch</i> and His Displeasure on the Terrace of <i>Avatokitavara</i> (colotype) ...	By Chōn Kōshō (Chinese).
XXVII.	Landscape (colotype) ...	By Chōng Sōkō (Chinese).
XXVIII.	Two Landscapes;—two plates (colotype) ...	By Li Shōn (Chinese).
XXIX.	Roses and Snowy Herons (colotype) ...	By Shōkō.
XXX.	The Harvest (colotype) ...	By Kōshō Kōshō.
XXXI.	The Festival of <i>Tōkoku</i> —three plates (colotype) ...	By Kōshō Kōshō.
XXXII.	<i>Vulture</i> and <i>Shōkoku</i> (colotype) ...	By Kōshō Kōshō.
XXXIII.	The Sixteen <i>Vajras</i> —two plates (woodcut and colotype) ...	By Shōkō.
XXXIV.	Wild Ducks;—two plates (colotype) ...	By Shōkō.
XXXV.	Autumn Grass and a Quail (woodcut) ...	By Shōkō.
XXXVI.	<i>Amida</i> (Domestic) in snow (woodcut) ...	By Shōkō.
XXXVII.	Scenery on the River <i>Hōkoku</i> —two plates (colotype) ...	By Shōkō.
XXXVIII.	<i>Shōkoku</i> (colotype) ...	By Shōkō.
XXXIX.	<i>Shōkoku</i> (colotype) ...	By Shōkō.
XL.	<i>Shōkoku</i> (colotype) ...	By Shōkō.
XLI.	<i>Shōkoku</i> (colotype) ...	By Shōkō.
XLII.	A Historical Picture of the Temple <i>Shōkoku</i> (colotype) ...	By Shōkō.



如意輪觀世音菩薩木像 傳聖德太子作

(身長五尺二寸)

奈良縣下眞言宗中宮寺藏

中宮寺は聖德太子西暦五七三年—六二一年の斑鳩宮跡の東隅に現存する尼寺にして、太子の母后穴穗部間人皇女の宮を寺となしたるものなり茲に出せる木像は其寺の本尊にして寺傳に聖德太子の作といへり如意輪觀世音のことは第一冊廬山寺の觀世音と東寺の六觀世音とに於て述べたるが如し但し彼の廬山寺の像の如く右手を立て、說法度生の相を爲すものは彌勒佛にしてこの說法の相は如意輪觀音になきことなるに人多くは之れを知らずして指端を頬に觸るゝ如意輪思念の相と混同しすべて之れを如意輪觀音とするは甚だしき誤なりといふものあり然れども經文に據るに如意輪には支願愍念相と立指說法相との兩様あることを説くを見れば廬山寺の像もこゝに掲ぐる像も共に如意輪觀音なること疑なしこの種の觀音は古代より我國に傳來し京都太秦廣隆寺にも亦二軀安置せられ一は太子の自作といひ一は百濟の貢獻なりといふ蓋し西暦紀元第一世紀頃に當り印度西北部に大乘佛教の興起せると共に佛天像の製作大に行はれ互に技工を競ひし極遠く西方希臘の彫刻法をも參酌せしことありしことなるが今この觀音の像を見るに其面首幹肢の自然の發達を廢らず又相好の圓滿なる或は多少其餘響を受けしやとも知る可からずこの像果して聖德太子の作なりや否やは斷定し難きも其製作の優秀なる廣隆寺に傳ふるものより遙に其上にあり所謂推古時代木彫の至大なる標範として又比擬す可きものあるを見ざるなり

WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MANĪ AVALOKITEŚVARA  
(NYOIRIN KWANNON).

SAID TO BE BY SHŌTOKU TAISHI.

(5 feet 1 5/8 inches in height.)

OWNED BY THE TEMPLE CHŪGŪJI, NARA.

Chūgūji is a nunnery which was formerly a palace of the mother of Prince Shōtoku, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (573-621 A.D.). The wooden image here reproduced is the chief object of worship of the nunnery and is a work of the Prince himself according to tradition. Of Avalokiteśvara we have spoken more than once. (see Vol. I that of Rosanji, and "Six Avalokiteśvaras" of Tōji). The image is in an attitude of meditation which is a characteristic of the saint. Such images have been handed down from olden times, two being found in the Kōriuji, Udzumasa, Kyōto, one said to be by Shōtoku, the other from Corea. In the present image we observe that the entire body, is very true to nature, which may indicate an influence of the ancient art of North India. Whether it is by the Prince or not we can not tell; but it is much better workmanship than that of the Kōriuji just mentioned; indeed it is the finest specimen of the Suiko period (593-628 A.D.).

不與無不與石中宮告

THE

There is not a single specimen of the *Spilothrips* (337-338 D. A. D.). The female is not as much better workmanship (and that the *Königshaus* had a mature, which may indicate an influence of the ancient art of North America, which may not be, but it is very different from the other form of *Spilothrips* in the present image we observe that the entire body is very slender from about two to three times in the *Königshaus* (Museum, Berlin, one is a little of modification which is characteristic of the same. Such images have been than once (see Vol. 1 of *Königshaus* and "Zur Avallotivierung" of *Tijl*). The image is a number of a work of the "Pavilion" according to tradition. Of *Avallotivierung* we have spoken stands in the eastern corner of the ancient art of the palace of *Avallotivierung* and the *Spilothrips* is a number which was formerly a palace of the mother of *Avallotivierung* and the









觀勒僧正木像 作者不詳

（高五尺三寸）

奈良縣下法相宗大本山法隆寺藏

觀勒は百濟國の眞僧にして推古帝の十年西暦六〇二年に來朝せり僧史を閱するに師は天文地理方術に精通したることを記すれども傳教に於ては何種の法義に通達したるか詳ならず嘗て聖德太子西暦五七三年一六二年は星宿曆占を以て眞個の佛敎を雜亂するの處ありとなし深く師を戒められたることありといふ而も師は推古帝の三十二年西暦六二四年僧正に任せられ我全國の寺院僧尼を統督したるを見れば其伎倆と德望とは當時に冠たりしこと知る可し

こゝに出せるものは推古時代に作られたりと稱する僧正の肖像なるが其斧削の痕と材質の時代とに由りて察するに此傳説眞に近からん若し否らずとせんも恐らくは當代を距ること遠からざるの作なる可し其高僧領郷の相眉宇の間に顯はれ神采奕々異に過るが如き名工巨匠に非らずんば豈能く斯の如くならんや若し大れ我國に存する古肖像中其最も古くして且つ最も優なるものを求めんか必ず先づ指をこの像に屈せざるを得ざるなり

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

SCULPTOR UNKNOWN.

(2 feet 11½ inches in height).

OWNED BY THE TEMPLE HÔRIJŪ, NARA.

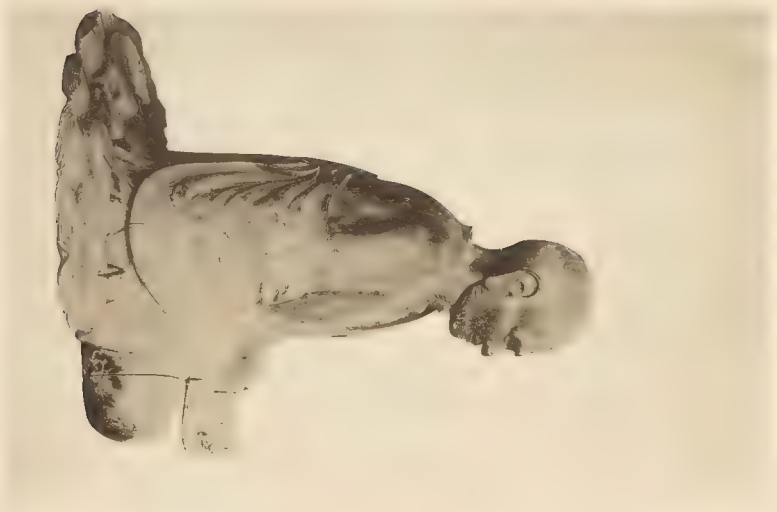
(COLLOTYPE.)

Kwanroku was a Korean priest who came to Japan in the tenth year of the reign of the Empress Suiko (602 A.D.). In a biography of priests it is stated that he was versed in astrology, geography and fortune-telling but we find no word as to the special branch of Buddhism he professed. Prince Shôtoku, it is said, once warned him that astrology, fortune-telling or the like might cause confusion in Buddhism. In 624 A.D., however, he was promoted to the rank of highest priest, whose duty it was to superintend all the priests and nuns of the Empire.

The image here reproduced is said to be representative of the sculpture of the Saiko period, and the tradition seems credible judging from the quality of the material used and the skill shown in the use of the knife. This is one of the oldest and most distinguished sculptures in Japan.











阿彌陀、觀音、勢至三尊銅像 作者不詳

(中尊身長一尺六寸、脇侍兩尊各身長八寸、  
屏風型、一尺七寸五分、横二尺六寸)

奈良縣下法相宗大本山法隆寺藏

阿彌陀佛のことは第一冊法然院の本尊に就きて説き觀音のことは同冊東寺の六觀世音菩薩畫像の處に述べたるが如し勢至は具には得大勢至といひ觀世音と共に阿彌陀佛の教化を輔佐し其淨土に往生せんと願ふものを迎攝する大士なるが觀無量壽經藏經地持第二冊には此大士の身量等は觀世音と同じく其智慧光は普く一切衆生を照して三塗火刀血の三苦ある境界の苦を離れ無上力を得せしむるが故にこの大士を大勢至といひ又其一毛孔より發する光明を見るに至れば直に十方無量の佛光を見得るが故に無邊光とも號すと説き首楞嚴經藏經成軌第一冊には大勢至菩薩もこの因地に在りし時念佛を以て无生忍を得たれば今此世界に於ても念佛の行者を攝取して淨土に歸せしめんと説けることを記せり以て此大士の性質及び行業を知る可し其觀世音と共に阿彌陀の左右に侍する與據は觀無量壽經に印度摩迦陀國阿闍世王の母后韋提夫人が空中にこの三尊を拜したりといへる文及び阿彌陀佛が二大士と共に念佛者の前に來現すといふ數處の文あるに由れり但しこの二大士は同位同格にして大勢至の慈光と觀世音の慈光と固より優劣のある可き道理なけれども觀世音は支那日本等に於て廣く信奉せられ而して大勢至は世人の信仰を受くること厚からざるは奇といふ可し

こゝに掲ぐる三尊の銅像は古記に據れば光明皇后聖武帝の后の母橘夫人が念持佛として鑄造せしめられしものにして世に所謂天智天智時代は西暦第七世紀の中頃と稱するものなり其三尊の銅像が優美精巧を極めて本邦に於ける造像術の一大發達を告げたる標幟たるのみならず後背の屏風下段に寫出せるもの如き亦當代に於ける鑄造美術の極精なるもの其勁健にして而も優美なる曲線を以て巧に彼れが如き精妙なる諸聖者文様を鑄成せる處眞に驚嘆の外なきなりまた臺板には波文を作出し三尊の蓮座を波面より抽出せしめて曼荼羅を成就せる處意匠の巧妙なるを認む可し洵に是れ當代に於ける製作品中最も尊重推崇すべきものならん

COPPER IMAGES OF BUDDHA AMITĀBHA, BODHI-SATTVAŚ AVALOKITEŚVARA AND MAHĀSTHĀMA WITH A FOLDING SCREEN.

ARTIST UNKNOWN

(The middle Buddha 1 foot 5 1/4 inches in height, the two Bodhisattvas each 10 inches in height.)

OWNED BY THE TEMPLE HÔRIJŪI, NARA.

(COLLOTYPE)

Of Amitābha and Avalokiteśvara we have already spoken in the first volume (see respectively the image of the Buddha of Hōnenin and the six Kwannon of Kyōwōgokokuji (i.e. Tōji). Mahāsthāma, or Mahāsthāma-prāpta as he is otherwise called, is said to assist the Buddha in the work of salvation. According to the Amitāyur-dhyāna sūtra the size of his body is the same as that of Avalokiteśvara and the light of his wisdom is able to save all beings of the world and at the same time to impart a great power to them. Hence the name Mahāsthāma (possessor of great strength). In the Śūrāṅgama sūtra it is mentioned that he is a special protector of the believers in Amitābha for it was by virtue of his faith in that Buddha that he himself acquired the great resignation which qualified him to be a Bodhi-sattva (saint). In the sacred books of the Buddhists, we often find these three mentioned as a triad, in which Avalokiteśvara represents mercy or love, and Mahāsthāma wisdom while Amitābha is said to be possessed of both. The representative of mercy has become more popular than that of wisdom in all the Buddhist lands belonging to the northern school.

These images belonged, according to the tradition of the temple, to Lady Tachibana, mother of the Empress Kōmyō, she being said to have ordered them to be cast for her private use. It is in the style of the Tenchi period (latter part of the 7th century). The figures of the three saints so excellently worked out, the beautiful design of the screen with various deities depicted on it, the three lotus flowers and the waves on the floor, are all marks of the great development of the casting art in that period.











聖觀世音菩薩銅像 作者不詳

(身長七尺)

奈良縣下法相宗大本山藥師寺藏

聖觀世音は六觀音の第一にして其形相には左手紅蓮花右手開花想第一冊東寺の六觀音畫像中に出せるもの、如し、左手赤蓮花右手紅蓮花左手白蓮花右手施無畏印左手蓮花右手白拂子等種々の異あれども皆二臂にして寶冠には阿彌陀佛を戴くの例なるにこゝに掲ぐるものは寶冠の化佛なきのみならず左手は鐵鬼界濟度の爲めに風頭指空母指相捻りて聖觀世音に固有の印相を示せども右手は風頭指火中指を接せしめ遮除障弊の力用を顯はすのみにして軌達の相なし是れ如何なる典據に基けるものなるか詳ならざれども百濟高麗より傳來せし圖式に由りて造り成せしものならん蓋し我國の佛像は推古時代西暦第六七世紀の交の朝鮮風に始まり天智時代第七世紀の中頃を経て天平時代第八世紀の前半の最巧最妙に達せりこの天平時代も後期乃ち孝謙帝西暦七四九年—七五八年時代のものには拙劣なるもの多く前期乃ち元正聖武の朝西暦七一五年—七四八年に成りしものには所謂印度希臘式混入調和し我國美術の優美圓熟の極點に達したりこゝに掲ぐる銅像はこの天平前期の前驅ともいふべきものにして其軀幹手足の自然なる天衣環珞の精妙なる人をして毫も材料の堅剛を感せしめざるは巧といふ可し寺傳にはこの像を百濟國の貢獻する所なりといへども彼の國果してこの靈軀を鑄造せる名工ありしや蓋だ疑ふ可し若し果して外國製なりとせば寧ろ支那唐朝の良工が作れるものとするを妥當なりと信す

COPPER IMAGE OF ĀRYA AVALOKITEŚVARA.

ARTIST UNKNOWN.

(6 feet 10½ inches in height.)

OWNED BY THE TEMPLE YAKUSHIJI, NARA.

(COLLOTYPE.)

Ārya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol. 1 (see "Six Avalokiteśvaras" of Tōji) though that differs in several points from the present image. To what authority the difference must be referred we can not say. Perhaps the type of the present image is in imitation of a Korean work. Buddhist images in Japan follow the Korean style in the Suiko period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century) art reached the climax of its development in the Tempyō period (first half of the 8th century). The last named period is again divided into two, the earlier and the later. The later period i.e. the reign of the Empress Kōken (749-758 A.D.) already shows decline, but the earlier period i.e. the reigns of the Empress Genshō and the Emperor Shōmu (715-748 A.D.) contains some most excellent works which are rightly called Greco-Indian in type showing a very high grade of development. The present image is to be placed in the earlier period of Tempyō, or to speak more precisely, it is a forerunner of that period. The body and limbs are so natural, the heavenly garment and the garlands so beautiful and light that it does not strike one as being of metal. The tradition of the temple has it that it was presented to the court by Corea but we are much in doubt if Corea had an artist of so great merit. If it is really an imported image we should rather assign it to an artist of the Tang dynasty of China (7th, 8th and 9th centuries).









# 九面觀世音菩薩木像

作者不詳

(身長一尺二寸五分)

奈良縣下法相宗大本山法隆寺藏

法隆寺は聖德太子西暦五七三年—六二一年の創立にして太子時代の佛像佛器等を藏すること夥しく又其金堂厨下二門等も當代形式のまゝ、今日に到れるものなりといへば此寺は推古時代の技工即ち當時に於ける美術の如何を知る可き究極の材料を學者に供給する名利といふ可し茲に獨り九面觀世音木像に就きては同寺の古記に種々の説あり曰く推古帝の三年淡路島に漂着せる沈水香木を聖德太子に獻せしかば之れを用ゐて觀音の尊容を彫刻せり今の九面の像はそれなりと又曰くこの夢殿の内に安置する身長一尺の十一面觀世音は聖德太子白檀を用ゐて自から彫刻し本尊とせられしものにして臺座は檜なりとこの二説に依れば九面と十一面との二種の觀世音が夢殿中に安置するが如くならざらん古來この殿裡には九面の一體奉祀せらるゝのみ是を以て法隆寺の學僧訓海は説を爲して曰く九面に本面と太子の尊顔を加ふれば十一面を成さん十一面觀世音の威印に由れば行者の面を合算することなきにあらずと是れ蓋し太子が世事出世事に關し深思熟慮の必要を感ぜらるゝに當りては毎にこの夢殿に入りて靜坐せられしといふ古傳説を珍御行者の修法に合勘せるものならん然れども良訓は首楞嚴經(藏經成鉄第一冊)の觀世音が衆多の妙容を現じて無邊の秘密神咒を説き群生を利益する條に或は一尊三首五首七首九首十一首等を現せんとあるに據り九面を強て十一面とするの非を説けり今この像を見るに本面を合算するも九面あるのみ然るに之れを十一面といふは本面額上の化佛を一面として算入したりとせんか外に向七面の化佛あるを如何せん又此像の左手に寶瓶を捧げ右手に金珠を掛くるを以て十一面觀世音の秘印とするの説あれども九面觀世音の手印が之れに異なることを證明するの典據なければ吾人は寧ろ之れを九面觀世音とするの穩當なるを信ず而して其製作に至つては或は推古時代といひ或は天智時代といひ或は天平時代といひ又或は唐代といひ其評論區々にして未だ是れが決定を見せずと雖も其體制璣珞衣裳等より觀るも推古時代には未だかゝる佛像の形式は存せざりしが如し之れを天智天平といふも此像の如き姿勢の俊秀にして技藝の精巧を極めたる木彫に至ては未だ其依草を得ず之れを唐代の作となすも亦他に未だ其比類を見ず故に其製作年代は容易に斷定す可きに非ずと雖も要するに此佛像が本邦藝術史上に最大の價値を有すること恐らくは何人も異論なき所なる可し

## WOODEN IMAGE OF NAVA-MUKHA AVALOKITEŚVARA (THE NINE-FACED KWANNON).

SCULPTOR UNKNOWN.

(1 foot 2½ inches in height.)

OWNED BY THE TEMPLE HÔRIJŪI, NARA.

(COLLOTYPE.)

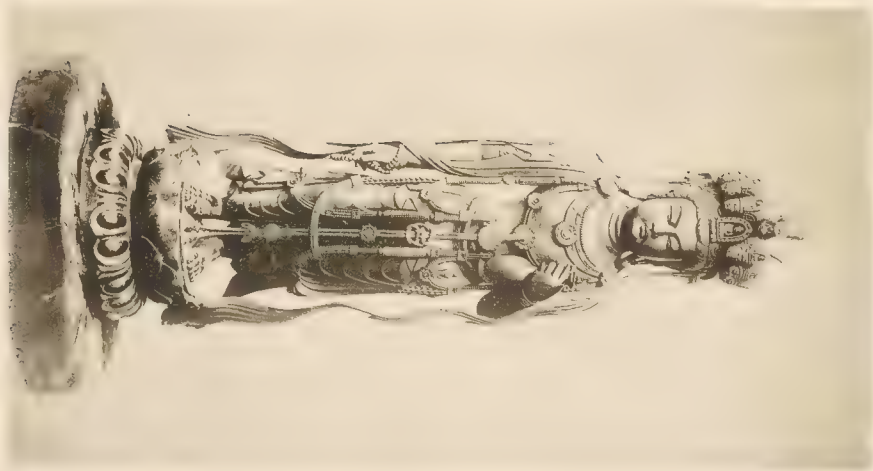
Hôriuji was built by Prince Shôtoku (573-621 A.D.) and various images of Buddhas and Devas, and several Buddhist articles are stored there, most of them being contemporaneous with, or earlier than, the Prince. The Kondô (the Golden Hall), Pagoda, Niwô gate and others are still as he built them. The temple thus supplies fine materials for the study of the ancient architecture of Japan.

As to the wooden image of Nava-mukha Avalokiteśvara the traditional record of the temple gives two opinions. According to the one, the nine faced Kwannon was sculptured out of Aloe wood found in 595 on the sea-shore of an island in the province of Awa and presented to the Prince. According to the other, the Eleven-faced Kwannon, one foot high, which is enshrined in the Yumedono (the Hall of Dreams) of the temple was sculptured by the Prince himself out of white sandal-wood and made an object of worship. From the above records it appears as if there were two different images in the Hall but in fact we have only one, nor is there any further evidence of there ever having been another. Kunkai, a learned priest of the temple, is of the opinion that the nine faces with the principal one of the image and that of the Prince himself as worshipper make up the number of eleven as it is not unusual to count the face of the devotee. This signifies the union of subject with object according to the Yoga practice. The Prince is said to have sat there in the Hall before the image whenever he had any thing to take into serious consideration. But there are some of equal authority who oppose this view, and it seems perhaps better to call it the Nine-faced Kwannon, interpreting the mention of the Eleven-faced as a mistake on the part of the recorder.

As to the date of the image, opinions differ much. Some believe it is of the Suiko period (593-628 A.D.), others, of the Tenchi (668-671 A.D.) or the Tempyô (8th century). Some assign it to a Chinese artist of the Tang dynasty (from the beginning of the 7th century to the beginning of the 10th century). But in the Suiko period we find as yet nothing like this, no such drapery, no such ornamentation, nothing indeed at all in this style. Even in the Tenchi and the Tempyô periods we have no sculpture to be compared with this; much less in the Tang dynasty of China. We are quite unable to refer this to any art-period but no one would hesitate to call it the most excellent and noteworthy object of art ever produced in the history of Japanese sculpture.



[illegible]







釋迦牟尼佛銅像 作者不詳

(高 五 尺 八 寸)

京都府下真言宗醍醐寺藏

釋迦牟尼佛のことは既に第一冊狩野祐勢の釋迦文殊普賢畫像の處に述べたり然れども彼の畫像は佛が菩提樹下に於て大覺自證の後海印三昧に在して法樂を享受する狀を描きたるものにして、この銅像は六道地獄餓鬼畜生阿修羅人間天界に輪廻する群生に對して說法し之れを濟度する心相を鑄成したるものなり其兩臂の印相を見るに左手は空握指夾中指を彈せんとするものにして佛智佛願を發動して無絲の大慈悲を行ふことを表示し右手は空握指風頭指相接して禪定精進兩ながら堅固に散亂懈怠なきことを顯彰せるもの、如し但し此印相は普門示現度生一切を嘗へる觀世音菩薩のものと相同じ  
醍醐寺の相傳に據ればこの像は源平時代西暦第十二世紀までは相樂郡新田村東の光明山頂に安置し曾て兵燹の爲めに堂宇灰燼に歸せし後は久しく露佛のまゝなりしを村人相護りて今の醍醐寺に移し終に本尊として奉祀するに至れるなりと光明山上の堂宇は何の時代に何人が建立せしものなるかまた村人が醍醐寺に移したるは何時の頃なりしか信證の微す可きものなし然れども其意匠の高妙なる其相好の端正圓滿なる又其材料を自在に使役せるが如き諸點に照せば此銅像は天平西暦第八世紀前期の作と推斷せられざるにあらず鑑識家中には之れを天智時代西暦第七世紀の後宇の遺品といふ者あれども之れを彼の時代に成れりといふ奈良西京樂師寺の樂師三尊銅像に對觀せば技巧自ら甲乙の差異ありて其間若干の年代を隔つることを認む可しとまれ此像は本邦鑄造佛中有數の大作たること爭ふ可からず

COPPER IMAGE OF ŚĀKYAMUNI.

ARTIST UNKNOWN.

(8 feet in height.)

OWNED BY THE TEMPLE KANIMANJI, KYŌTO.

(COLLOTYPE.)

Of the Buddha Śākyamuni we have already spoken more than once in the first volume of the present series (see e.g. Śākyamuni, Mañjuśrī, and Samantabhadra drawn by Kanō Yūsei).

This image represents him as preaching his law, as the saviour of the world of beings. According to esoteric Buddhism the sign made by his left hand i.e. the touching of the thumb and the middle finger means the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards all beings. The thumb represents the void which further stands for wisdom and the middle finger the fire which is the symbol for his vow. In the same way the thumb of the right hand signifies meditation (also the void) and the second finger effort (the air). The touching of these two means the right application of thought and earnest effort in his work. This attitude is often assumed by Avalokiteśvara.

This image is said to have been left exposed till the Genpei period (12th century) on mount Kōmyō, Kabata in Kyōto, after the temple had been burnt down in a civil war. The people of the village brought it down and enshrined it in the temple Kanimanji. We know nothing of the first temple save that it is said to have been on mount Kōmyō but the image in question might be ascribed to the early part of the Tenpyō period (8th century) judging from the excellence of design, the nobility of countenance and the richness of the material used in casting. Some connoisseurs would place this in the Tenchi period (latter part of the 7th century) but when we compare it with the image of Yakushi (Bhṛ̥gaja-śākyā Buddha) preserved in the temple Yakushiji, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of dexterity, a difference sufficient to preclude the possibility of their being contemporaneous. Any how this is one of the greatest works of sculpture in Japan.









梵天乾漆像 作者不詳

(身長一丈三尺二寸)

奈良市華嚴宗大本山東大寺藏

梵天は古來印度人が造物主として信奉せる神にして彼の國の古典を見るに太初梵天先づ生れ獨住せしこと一切なりしが既にして思惟するに希くは諸の有情此に來生せよ此に於て多數の梵子一時に生出したりとあり而して印度の佛教徒も梵天を以て三千大千世界の主と稱すれども是れ國人の傳唱せし所を襲用せしに過ぎず龍樹大士西曆第一世紀の末葉印度の西部に生れ大乘佛教を興隆せる高僧の如きは世界に神あり常に尊勝憍慢の法を求むるが故に自から天地人物は是れわが化作なりと言ふのみと梵天を評せり蓋し佛教徒はすべて此等の神を否定せざるのみならず佛徒中にはこの神の住する天界に身を寄せて修行の便を得るものありとも説けり又大乘佛教の説法にはこの神は帝釋天と共に必ず來會し或は諸法者の列に加はり或は教法行者の護持者たらんことを誓ひ飽くまで佛教に柔順にして且つ有力なる作業を爲すといへり

こゝに掲ぐる像は東大寺三月堂の本尊不空罽索觀世音の脇士として帝釋天と對立するものなり其顔貌の温和高雅にして而も端嚴なる三千大千世界の主として又佛教の守護者として能く圓滿の能力を具備することを感得するに足れり作者は古來良辨僧正なりと傳へ甚だ正確ならずと雖も實に天平時代西曆第八世紀の古遺物中有數のものにして決して尋常彫刻家の作品にはあらざるなり

DRIED LACQUER IMAGE OF THE GOD BRAHMĀ.

ARTIST UNKNOWN.

(13 feet 4 inches in height.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

Brahmā is the supreme god in the Indian pantheon and especially as one of the triad he is the Creator (Śiva being the Destroyer, and Viṣṇu the Preserver). According to the Indian tradition he himself came into being first and lived alone for a Kalpa (a long period so named); he then desired the creation of other beings, and thus were all beings created. Indian Buddhists called him the "Lord of the Earth" (Brahmā, Sahāmpati). He is often mentioned together with Indra at the beginning of a sacred text (sūtra) and is one of the patron gods of the religion.

The image here given belongs to the Sangwatsudō of the temple Tōdaiji, Nara, and is enshrined beside Amogha-pāśa Avalokiteśvara, the chief divinity of the temple. Notice the folded hands (a sign of reverence to Buddha) and the sublime dignity of the head and face worthy of the lord of the earth and the lord patron of Buddhism. It is certainly one of the best art-relics of the Tempyō period (the 8th century A.D.).

國に古風の中し禮のものに對しては常禮に倣ふに非品に於  
 惜並無きもの故に其に近附する事を實に天下の所稱に人共  
 同誦に前代を以て稱する事を如何に云はれず古來其機  
 巧なること大に聖賢の志に對する大聖賢の志を以て之を道  
 に對する大に聖賢の志に對する大聖賢の志を以て之を道  
 に對する大に聖賢の志に對する大聖賢の志を以て之を道  
 に對する大に聖賢の志に對する大聖賢の志を以て之を道

[illegible]

益真市舉 頤宗大本山東大志

自是火三死二

武入神宗廟

DRIED LACQUER IMAGE OF THE GOD BRAHMA.

OWNED BY THE TEMPLE TÔDAIJI NARA.







伐折羅毘羯羅二大將塑像 作者不詳

藥師如來十二神將塑像中の二尊

(身長各五尺八寸)

奈良市華嚴宗新樂師寺藏

十二神將は藥師瑠璃光如來の十二大願具足の名號を領得せる大將にして各七千の藥叉を有し藥師佛の教法及び其修行者を護衛し一切の苦難障害を排除し志願を成就せしめんと誓ふものなりといふこゝに掲ぐるは其第二位伐折羅大將と第十二位毘羯羅大將となり前者の本地は得大勢至菩薩にして十二支中の子に當り後者の本地は釋迦牟尼如來にして戌に當るとて就近の佛工が此等の神像を造るには鼠牛虎兎等の首を刻み出すを例とすれども其典據は藥師經の中には存せず

こゝに出せる十二神將の像は寺傳に止利佛師西暦第六七世紀の交の人の作なりといへども是れ無稽の言にして天平時代第八世紀のものたること疑なし惟ふに新樂師寺の創建に際し聖武天皇西暦七二四年 七四八年在位が當時の良工に命じて造らしめ給ひしものならん試みに之れを第一冊に掲載せる彼の東大寺戒壇院の四天王に比せば殆んど同時代の作たることを認むるに難からざるを感ず可し其意匠の巧妙技術の卓越なる兩者共に天平時代塑像美術の最優品として極めて尊重す可きものにして且つ新樂師寺の此像は本邦各寺の十二神將中第一に位す可きものなり

EARTHEN IMAGES OF VAJRA AND VYĀKĀRA, THE SECOND  
AND THE TWELFTH OF THE TWELVE DIVINE HEROES.

ARTIST UNKNOWN.

(Each, 5 feet 8½ inches in height.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

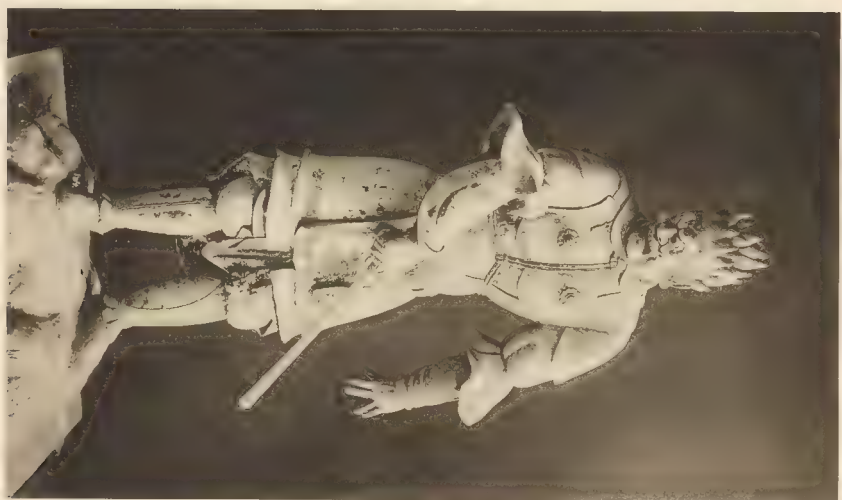
The twelve divine heroes represent the twelve great vows of the Buddha Bheṣajyācārya (Vajrushi). Each governs 7,000 demons (Yakṣas) with whom he is said to protect the teaching and the devotees of the Buddha from all dangers that may befall them. The second is Vajra and the twelfth Vyākāra.\* The former is said to be an incarnation of the Bodhi-sattva Mahāsthāna and the latter that of the Buddha Śākyamuni.

The twelve heroes of Shinyakushiji are said to have been the works of Tori (between the 6th and 7th centuries). But in our opinion there is no doubt whatever that they belong to the Tempyō period (8th century). When the temple Shinyakushiji was built early in the 8th century, they might have been manufactured by some artist of renown by Imperial order, as was often done at that time. When we compare these with the images of the four regents of heaven (Shitenwō) of Kaidanin, Tōdaiji (Vol. 1), we see that they are almost certainly contemporaneous works. The excellence of design and the skilful workmanship are characteristic of the sculpture of the Tempyō period. These are the best of all the images of the twelve heroes extant in Japan.

\* Or perhaps Vikāra.











山水圖雙幅(絹本墨畫) 傳支那唐朝吳道子筆

(各幅要三尺二寸三分、横一尺四寸三分)

京都府下臨濟宗大徳寺塔頭高桐院藏

吳道子西曆第八世紀の傳は第一、東福寺の釋迦三尊の處に達したるが道子初め書を眞知章等の名手に學びしも成らず丹青の技に入りて始めて其性情に適することを悟り研修功を積み遂に百代の畫聖と稱せらるゝに至れり吳道子嘗て李思訓と共に嘉陵江(四川省重慶府南二百餘里間の山水圖を描きしが思訓が累月にして成功せし所のもの一日にして成る玄宗帝西曆七一三年一七五五年之れを見て李思訓數月の功吳道子一日の蹟其妙を極むと稱賛せられたりといふ以て其手腕の疾速勁健なりしこと知る可し時の將軍吳道子の畫を得んと欲し厚く金帛を贈遣して其意を通せしに道子一も之れを受けずたゞ曰く希くは將軍我が爲めに劍舞一番せよ我れ其壯氣をかりて毫を揮はんと吳爲めに劍を把りて舞踏一曲せしに瞬刻にして一妙畫を遺り了れり其筆には恰も冥助あるかの如く神采奕々として當時作中の冠絶と稱せられたりとまた以て彼れが意到筆到の自在を證得したるを知る可し其早年の作はやゝ細密なりしも中年以後は行筆頗る磊落となりといふ

茲に掲ぐる山水圖は古來傳へて彼れの遺作と稱せらるれども、臨潼家中或は之れを宋元時代西曆九六三年一三六七年のものならんといふものあり然れども今試みに二幅を連接一觀せよ其看想の超逸巧妙にして運筆の自由自在なる筆力の雄健練熟して、一筆一點氣力の充溢せる假令道子の筆にあらずとするも道子其人の如き畫腕にあらざれば恐らくはこゝに至ること能はざらん然らば則ち直に以て道子の作と稱するも決して不可なる可し、本邦傳ふる山水畫それ多しと雖も此畫に超越するもの果して幾何かある眞に神品といふ可し

LANDSCAPES.

SAID TO BE BY WU TAO-TZE (CHINESE).

(Two Kakeemono, ink-sketch, each, 3 feet 2 1/2 inches by 1 foot 4 1/2 inches.)

OWNED BY THE TEMPLE KÔTÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The life of **Wu Tao-tze** (8th century) is given under the picture of "Śākyaniuni and two Saints" of the Temple Tōfukuji, Vol. I. At first he studied penmanship under Ka Chi-chang and others, but did not succeed. He then tried painting and found that this art suited his genius. By dint of hard study and practice he at last attained the most exalted position among ancient and modern painters. Once he and Li Shih-kun undertook to paint a view of the Kia-ling River (south of Chong-king in Sou-chuan), scenery extending over three hundred "li." Shih-kun worked several months before he could complete it, but Tao-tze finished it in one day. The Emperor Hsien-tsung (713-755 A.D.) on seeing these pictures, is said to have highly praised them, saying that Shih-kun's production of several months' labour and Tao-tze's work of one day were both equally perfect in art. This shows what a skilful and vigorous painter Tao-tze was. Pi Ming, a general of that time, wishing to get a painting of Tao-tze, sent him a rich present and communicated his wish. But Tao-tze declined the present and only asked the general to dance a sword dance for him, saying that he would catch the heroic spirit from it and under its influence would paint. The general danced, and instantly he produced a picture. It is said that the picture showed almost supernatural genius, it was so spirited and life like; it was considered one of his best productions. This shows how skilful he was in producing on canvas what were pure mental conceptions. In the earlier part of his life, he used to paint, it is said, fine delicate pictures, but in his maturer years his style became more bold and rough.

The two landscapes here given have been handed down from generation to generation as Tao-tze's works. Some connoisseurs, however, say that they are productions of probably the Sung or Yuen dynasties. But place the pictures side by side and look well at them. What a grand and happy conception! What powerful and skilful touches! Every line and every point is full of vigour. If they are not the work of Tao-tze, they must be at least productions of an artist not inferior to him; and we do not see any impropriety in calling them the works of Tao-tze. Many masterpieces of landscape paintings are preserved in Japan, but how few of them are comparable to these two pictures. They are indeed unique works of art.













蓮花圖(絹本着色) 傳支那五代徐熙筆

雙幅中の一 幅

(竪四尺二分、横二尺四寸四分)

京都市浄土宗大本山知恩院藏

徐熙は支那五代(西暦九〇七年—九五四年)の人物、南唐に仕へて楊子江南の名族たり、善く花卉禽魚蔬果の類を畫き幾ど造化の妙を得たり、殊に花卉を描くや先づ落墨を以て其の枝葉榮勢を寫し然る後に色彩を施すを常とせり故にかの色を以て暈淡して成れるものと異なり、骨氣餘りあり神韻は尤充足し毫も俗態を留むることなし評者曰く、眞筌五代の名工の畫は神にして而も妙ならず趙昌北宋の大家の畫は妙にして而も神ならず神と妙との二者を兼ねたる者それ徐熙なるか必すしも溢美の言にあらざる可し古來徐熙の遺作として本邦に傳ふるもの少からず就中こゝに掲ぐる蓮花圖は其尤なるものにして、筆を我後素家に與へしこと多々なるや論なし、太液の芙蓉嬌態を清澄玉の如きの鏡面に弄し、芳香を薰風に散するの處に一羽の紫鸚を添へて畫面を活動せしめたる手腕酷だ愛賞するに堪へたり、熙の子孫には徐崇嗣徐崇勣徐崇矩の如き能手の開えあるもの少からず、また斯道の名族といふ可し

LOTUS.

SAID TO BE BY HSU HSI (CHINESE).

(A KAKEMONO, ON A FIBRE 4 1/2 IN. x 2 FEET 4 1/2 IN.)

OWNED BY THE TEMPLE CHIONIN, KYŌTO.

(COLLOTYPE.)

**Hsü Hsi**, a Chinese artist who lived in the Wu-tai period (907—954 A.D.). The Hsu family was one of the most famous in the valley of the Yang-tse-kiang and is said to have served at the court of the Southern Tang dynasty. He was most skilled in painting plants, flowers, birds, fishes and the like, his productions looking as if they were works of Nature herself. In drawing a flower he would first execute in ink all the branches, leaves, petals, pistils and stamens, and then apply paints. The structure of the object is thus complete and the spirit of it is always faithfully kept. A critic says: "The paintings of Huang Sien (a famous artist of the Wu-tai period), are full of spirit but dexterity is somewhat wanting; and those of Chao Chang (a great painter of the Northern Sung dynasty), are dexterous enough but lack spirit. Hsü Hsi, however, surpasses both artists in these points." We can not too much praise his productions. We have in Japan several paintings said to have been left by him, the lotus here reproduced being considered his best. No doubt it has served as a model for Japanese artists. The delicate flowers of the lotus, the young rush and the wild duck are all as natural as they can be. His family seems to have been especially distinguished in art, for among his descendants we find the famous artists Chung-ssu and Chung-chu.

平路市翁士富大本山賦恩詞

四只一盤，點：三四五同合

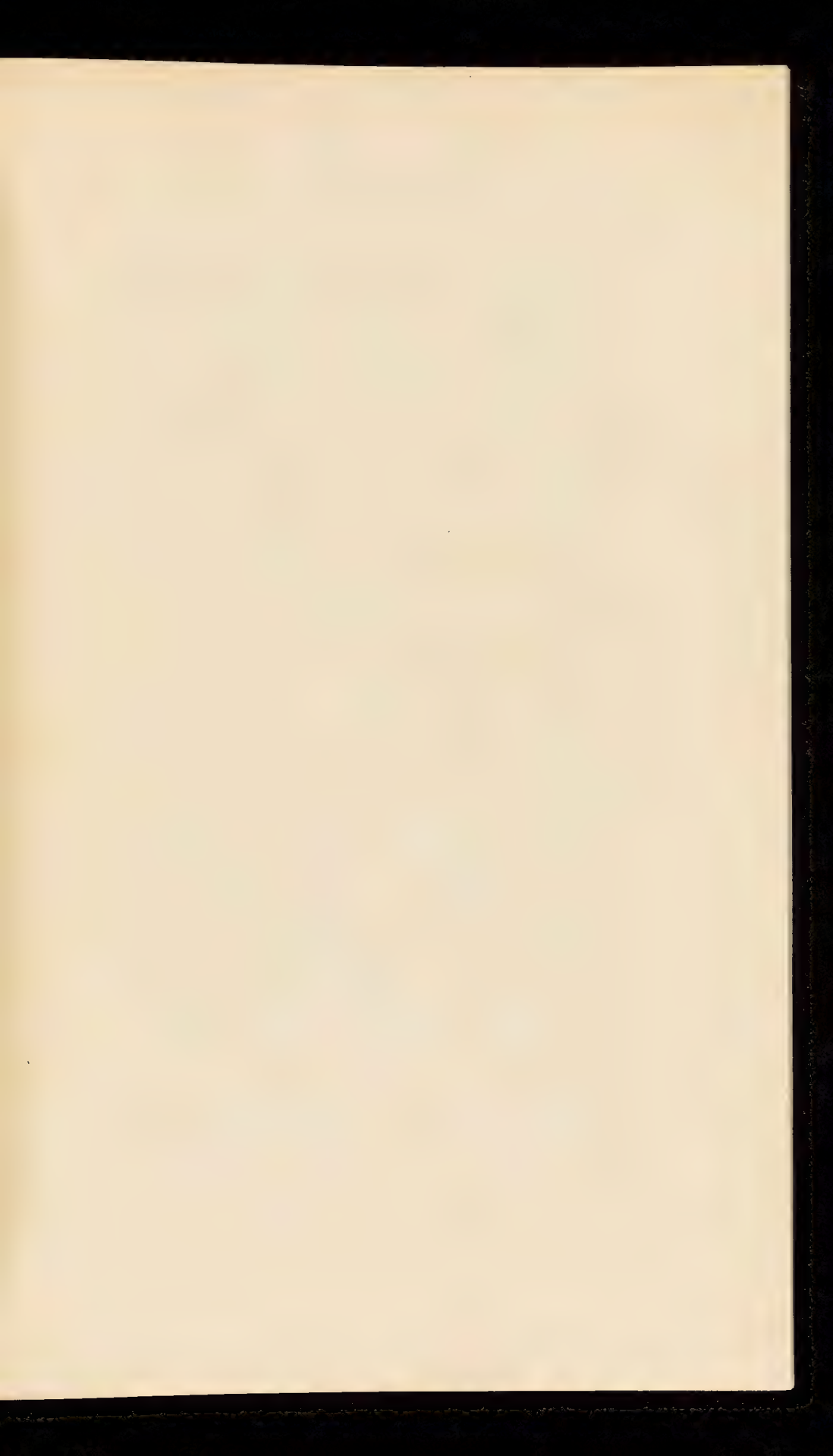
雙  
龍  
中  
心  
一  
品

張林同錄本音註

The first of these is the "The Temple of the Sun" (1901), which is a collection of poems and stories. The second is "The Temple of the Moon" (1902), which is a collection of poems and stories. The third is "The Temple of the Stars" (1903), which is a collection of poems and stories. The fourth is "The Temple of the Earth" (1904), which is a collection of poems and stories. The fifth is "The Temple of the Air" (1905), which is a collection of poems and stories. The sixth is "The Temple of the Fire" (1906), which is a collection of poems and stories. The seventh is "The Temple of the Water" (1907), which is a collection of poems and stories. The eighth is "The Temple of the Spirit" (1908), which is a collection of poems and stories. The ninth is "The Temple of the Soul" (1909), which is a collection of poems and stories. The tenth is "The Temple of the Mind" (1910), which is a collection of poems and stories.







二祖調心圖雙幅紙本墨畫 支那宋朝石恪筆

竪一尺一寸七分、横二尺一寸二分

京都府下淨土宗正法寺藏

石恪字は子專支那五代の末西暦第十世紀の始西蜀四川省成都に生れ張南本を師として道釋人物畫を學び出藍の譽を得たり然れども其奇矯張謹なる氣象は筆端に顯はれ縦逸にして繩墨の外に馳せ務めて新奇を貴びしが故に畫面をして往々怪謔ならしめたり宋の太祖支那を一統して後其名を聞き蜀より招きて帝都相國寺に壁畫を造らしめ畫院待詔の職を授けしも固辭して故山に歸れりといふ惟ふに石恪また一個の好漢食祿に耻せられて二君に事ふるを屑とせざりしものならん其人と爲り滑稽を喜び口辨を向びしも物と作ふことなし然れども人の畫を誦ふて意に滿たざることあれば必ず諷諷の意を畫中に寓し毫も忌避する所なかりきといふ試に茲に掲ぐる二祖の圖を見よ何ぞ其畫體の奇矯なるや而して所謂其折蘆描法は恰も紙縑を劈き去らんとするの勢あり氣格超邁なる唐到底丹青に衣食せんと欲する徒の描き得るものにあらざるなり畫僧牧溪第一冊觀音猿鶴の處に其傳ありの如きは石恪に後るゝこと數世なりしも其遺作の多數を見得るに便ある地に生れたれば或は彼れに起されて彼の好境に達せしにはあらざるか變槽の如きもまたこの磊々落落たる筆痕に私淑する所ありて遂に彼れが如き機軸を出し、にはあらざるか識者の言に畫面に存する印影は何れも宋の皇帝が内帑の珍什に捺せしめたるものにして損齋寶玩の四字は當代貴紳の手澤なるべしといへり又以てこの畫の如何に尊重せられしかを知らん二祖とは何人なるか詳ならざれども虎に倂れるは十六羅漢の第六位跋陀羅尊者が入定調心の態にして頤を支ふるは第九位戒縛迦尊者が香醉山中に清化の方處を觀想するものに似たりこの畫幅は徳川氏の初世西暦第十七世紀の始に家康の側室某女が正法寺へ寄附せしものなることは彼の寺の古文書中に記する所なれども某女が之れを何處より得たるかは未だ詳ならず

TWO ASCETICS IN MEDITATION.

BY SHI KO (CHINESE)

(A pair of Kakemono, ink-sketch, each, 2 feet 1 1/2 inches by 1 foot 1 7/8 inches.)

OWNED BY THE TEMPLE SHÔHÔJI, KYÔTO.

(COLLOTYPE.)

Shi Ko, whose other name was Sau-sien, was born at Chin-tu in Sau-chuan in the latter part of the Wu-tai dynasty (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhist characters under Chang Nanpen, and won the fame of being even superior to his master. He was, however, a very eccentric and humorous man, and his humours clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraints of rules, he tried to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the Sung dynasty had subdued China, hearing of the fame of Shi Ko, he summoned the artist from Ssu-chuan and ordered him to paint on the walls of the temple Hsiang-kuo-su of the capital. The Emperor offered him a post at the Imperial Picture Gallery, which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to express some sarcastic meaning in his picture. Look at these pictures of the two ascetics here given. They are very odd pictures indeed, but his "broken reed outlines" (so called because he drew with a broken reed) are so vigorous that they seem almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures, that can be produced by those who paint for the sake of lucre. Mu-chi (Mokkei whose life is given under the picture of "Kwannon, Monkey, and Crane," Vol. 1.) although a painter who flourished several ages after Shi Ko, was born at a place where Shi Ko's productions were very numerous; may it not have been Shi Ko's influence that raised Mu-chi to the eminence he attained? So also with Liang-kai. May it not have been his admiration for Shi Ko's bold and grand style that enabled him to form his own excellent one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung dynasty used to mark their treasures, and the four ideographs written on it, meaning "The treasure of Sun-chai" are said to have been written by a high nobleman of the time. This shows how much these paintings were prized at that time. Who the two saints here painted are, is not certain; but the one leaning on the tiger seems to be Arya Bhadra, the sixth of the sixteen Arhats lost in a holy reverie, and the other the ninth Arhat, Arya Jivaka, reflecting on the method of enlightening and saving the world. There remain at the Temple Shôhōji records that these pictures were presented to the temple by a lady of the household of Iyeyasu, the first Shōgun of the Tokugawa Family; but where the lady got it, is not certain.











二種  
乳家  
日  
石  
馬





十一面觀世音菩薩畫像(絹本着色) 傳春日隆能筆

(竪二尺六寸四分、横一尺二寸四分)

京都市真言宗教王護國寺塔頭觀智院藏

こ、に出せる十一面觀世音は支那宇文周時代西曆第六世紀の後半に、印度の耶舍頗多が支那に傳來せし造像法に由りて畫けるものにして、二臂中左手は蓮瓶を把り其瓶口より蓮花を出し右手は垂れて施無畏の印を結べり頂上十一面の配置が像に由りて必ずしも彼此同じからざるは作者の意匠に隨ふものにして別に典據なきに似たり經文には其配置を前と左右とに各三面頂と後とに各一面と定めたるが其十一面中前の三は藥王普賢の二菩薩と毘沙門天左の二は彌勒勢至寶光の三菩薩右の三は龍樹文殊地藏の三菩薩後は虚空藏菩薩頂上は多寶如來を表示するものなりとの古説あれども如何なる文證に基けるものなるかは詳ならず座下の左右に寫し出せる男女の二影は觀世音の力用たる悲智を顯はす分化身なるが如し

筆者隆能は土佐畫派の祖春日基光の子ともいひ或は爲隆の子又は清隆の子ともいひ所傳一ならず然れども扶桑名畫傳の著者はすべて此等の説を排し藤原清綱の子にして繪所預となり正五位下に叙し參河守に任せられ天仁西曆一一〇八年——一一〇九年頃に世に榮へし人なりといへり蓋し隆能は畫系に於ては基光の後繼として土佐畫風を興隆せる妙工なりしも其血族にあらずるは明なり茲に出せる圖は剝落殊に甚しく畫様を毀損せしもの紛からざれども筆鋒緊細彩染巧峻面相端嚴氣魄超凡にして當代に於ける佛畫の標本として實に缺くべからざる逸品なり

EKÂDÂŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SAID TO BE BY KASUGA TAKAYOSHI.

(Coloured; 2 feet 7 $\frac{1}{4}$  inches by 1 foot 2 $\frac{1}{4}$  inches.)

OWNED BY THE TEMPLE KWANCHIN, TÔJI, KYÔTO.

(COLLOTYPE.)

This picture of the Eleven-faced Avalokiteśvara is executed according to the "Rules of Images" imported to China by Yaśogūḥja of India during the posterior Chou dynasty (latter half of the 6th century). The left hand holds a water jar from the mouth of which appears a lotus and the right hand is upheld making the sign of Abhayaṇḍa (gift of fearlessness). There seems to have been no definite authority for the positions of the eleven faces on the head as they differ with different artists. The male and the female beside the image represent the saint's wisdom and love.

Takayoshi, the painter, was, according to the "History of the Pictorial Artists of Japan" ("Fusô Meigwaden"), a son of Fujiwara Kiyotsuna, but according to another tradition he was a son of Tosa Motomitsu, the founder of the Tosa school. He became superintendent of the Picture Bureau during the period of Tennin (beginning of the 12th century). Though Takayoshi succeeded Motomitsu in art he was in no way connected with him in blood. The picture here reproduced, though faded and injured by wear, is a fine specimen of the Buddhist paintings of the time. The strict use of the brush, the exquisite colouring, the beauty of the face and the strength of the whole figure are to be specially noticed.

[illegible]

十一箇國用音呂類四辭本音可 對合目列韻章

OWNED BY THE PEOPLE KW AIAIN TONI K1010







釋迦牟尼佛涅槃圖(絹本着色) 筆者不詳

(竪六尺二寸、横五尺五寸)

奈良市華嚴宗新薬師寺藏

こゝに出せる圖は釋迦牟尼佛が在世八十年間大小半滿の教法を説きて群生を濟度し、中印度吠舍離國拘尸那揭羅城外の娑羅雙樹下に於て將に涅槃に入らんとする相を寫し出せるものなり。佛入涅槃時乃ち逝去時の狀況は大乗經と小乗經と互に相傳を異にし、小乗經は當時佛の左右に隨侍せるものは阿難と阿菟樓陀の二人のみにして、高足摩訶迦葉の如きも漸く遺骸茶毘の際に來會したるが如く記し、大乗經は佛の入滅を聞きて來集せるものは其弟子のみならず、神鬼鳥獸等に至るまで其類を盡くして皆共に金床の下に慟哭したりと説けり。こゝに掲ぐる圖はこの大乗經說に據りて書けるものなり。神鬼佛弟子等の悲歎號泣の情は各種の面貌と姿態とに表顯せられ、局線輕健、傳影溫實なり。たゞ釋迦佛の顔貌甚だ安詳に過ぎ、臨終の相に乏しきの感あれども、是れ蓋し大乗佛教の教義に基き所謂死生一如の意を表現したるに由れるならん。鑑識家或はこの書を以て藤原中期(西暦第十一世紀)の変我が名家の手に成りしものならんといへり。その八百餘年前のものたること蓋も疑ふ可からず、眞に稀世の珍寶なり。

THE GREAT DECEASE OF BUDDHA.

ARTIST UNKNOWN.

(Coloured, 6 feet 1 1/2 inches by 5 feet 5 inches.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The picture here reproduced depicts Śākyamuni, after the conclusion of his great career as prophet and reformer, lying on his death bed in the avenue of Sāra trees near the town of Kuśinagara in Vaiśālī, N. India. About the Nirvāṇa (Decease) of Buddha traditions differ in the Mahāyāna and the Hinayāna schools of Buddhism. According to the Hinayāna, on the eve of his Nirvāṇa the disciples Ānanda and Anuruddha were with him and Kāśyapa came after seven days at the time of the cremation. According to the Mahāyāna, however, those who attended Buddha at his death were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahāyānistic tradition. A heartfelt grief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. The expression of Buddha is too calm and natural for an ordinary person at the time of death but in the case of a Buddha for whom death is the highest bliss no agony nor sorrow could be appropriate. Connoisseurs assign the picture to the middle of the Fujiwara period (between the 10th and the 11th centuries) though the artist is not known. At any rate it is certainly more than 800 years old.









孔雀明王画像絹本着色

傳支那張思恭筆

(竪五尺五寸七分、横二尺三寸七分)

京都府下眞言宗大本山仁和寺藏

孔雀明王は秘密佛教にて崇奉する神なるがこの神を召請祈念するの法は支那梁時代西暦第六世紀より幾度か支那に譯傳せられしも未だ完全なるものなかりき唐時代西暦第八世紀の始に至り譯經僧義淨始めて詳細具備せるものを傳來し爾後この神を信仰すること彼の國に流行し更に我國に入りては平安朝以來西暦第八世紀の終以降眞言宗に於て息災延命を求むる爲め此神祈念の修法著りに行はれたる經文にこの神を信念するものは水火盜賊毒蛇猛獸魔障の害及び一切の病患を悉く除去し得と説けりまた其像は赤白色にして白色の裾をつけ寶蓮華上に坐し黄金の璎珞を以て其身を裝飾し右方の第一手は柚子第二手は蓮華左方の第一手は吉祥裏第二手は孔雀尾三璽を持つとあり世間に存する畫像の中には此經說に合せざるもの多く乃ち此に掲ぐる圖の如く六臂にして右方の第一手は戟第二手は箭左方の第一手は除障怖魔の印第二手は弓左右の第三手は蓮華合掌の印なるものあり惟ふに後者は範をこの思恭の遺作に取りしものなる可し此の畫は何の典據によりて造りしか詳ならざれども其相好の微妙超勝なる一たび之れを拜するときは何人も自から崇敬の念を禁ずること能はざらん

張思恭の遺作と稱せらるゝ佛天の畫像にして我國の名畫巨利に珍藏せらるゝもの頗る多し而して何れも皆精緻美麗を盡さざるはなし然れども何れの畫史にも思恭の紀傳を記さず或は北宋時代西暦九六〇年—一二六〇年の人ならんといひ或は元時代西暦一二六〇年—一三六七年の人ならんといひ殆んど一定の確證なきが如し而して評者或は思恭の畫を以て色彩華麗なれども品位高からずといへりこゝに掲ぐる明王の像にして眞に彼れの遺作なりとせば思恭の畫必ずしも品位の卑野なるものにあらざる蓋し此畫は思恭と傳ふるもの、中に於て最も秀逸なるものなり

MAYÛRA-VIDYĀRĀJA (KUJAKU-MYŌWŌ).

SAID TO BE BY CHANG SSU-KUNG (CHINESE).

(Coloured; 5 feet 5½ inches by 3 feet 3½ inches.)

OWNED BY THE TEMPLE NINWAJI, KYŌTO.

(WOOD-CUT.)

Mayūra-vidyārāja is a deity who is worshipped in mystic Buddhism. The worship began in the Liang dynasty of China (6th century) but although the book on it had been often times translated into Chinese there was no authentic work till at last in the Tang dynasty (8th century) I-tsing imported a minute text and translated it into Chinese. From that time the deity became very popular in China and was brought to Japan where it has been worshipped chiefly by the Shingon sect since the Heian era (end of the 8th century). The deity is said to defend one against the dangers of fire, water, thieves, snakes, beasts, demons and sickness. His characteristics as mentioned in the sacred book differ from those of the present picture, authority for which we are unable to ascertain.

The works of Chang Ssu-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and of unequalled dexterity. The picture here given is the most famous of all that exist. None of the biographies of artists mention his name and nothing more of him is known. He is said to have been an artist of the Northern Sung dynasty (960-1126 A.D.) or of the Yuen dynasty (1260-1367 A.D.). Some criticize his paintings as wanting in nobility though the colouring is fine and beautiful. But the picture here reproduced is by no means wanting in nobility.

[illegible][illegible]

期一五三六三六

泉江可通舟楫入水山曰勝山

М.А.УРА-ВИДЯТЛА (КУЛАКУ-М.УОМ)

OWNED BY THE TEMPLE MIWAJI KYOTO

more of it is known. He is said to have been an artist of the Northern Sung dynasty (c. 1000-1125 A.D.). Some criticize his paintings as wanting in nobility though pictures have given us the most famous of all that exist. None of the pictures of art in the Museum are numerous in Japan, almost all being pictures of Buddhas or deities, and the pictures which are a study of the human figure are few. The most important picture in the collection is a copy of the famous picture of the Chinese artist Wang Meng (1308-1385 A.D.) which is said to have been painted in the Ming dynasty (1368-1644 A.D.). It is a picture of a landscape with a small figure of a man in the foreground, and a small figure of a woman in the background. The picture is a study of the human figure, and is a masterpiece of the Chinese school of painting. It is a picture of a landscape with a small figure of a man in the foreground, and a small figure of a woman in the background. The picture is a study of the human figure, and is a masterpiece of the Chinese school of painting. It is a picture of a landscape with a small figure of a man in the foreground, and a small figure of a woman in the background. The picture is a study of the human figure, and is a masterpiece of the Chinese school of painting.







龍燈鬼天燈鬼木製 康辨作

(各燈二尺六寸)

奈良市法相宗大本山興福寺藏

鎌倉佛師の祖運慶は佛像彫刻の正宗を承け我國の彫工術をして偉大なる發展を致さしめたる人なり而して七百年後の今日尙且つ其影響を彫刻の部に及ぼせる所以のものは漢唐康運康辨康勝運賀運助等の子孫が其真実を繼ぎて皆彫刻の術に巧に能く巨多の製作を世に遺したるに由れり但し彼等の本職は佛師なるが故に佛天の像を造るに日もまた足らず爲めに他の什器莊飾品等に其意匠を凝らし技工を試むるの餘暇なかりしに由り佛天像以外に彼等の製作の世に存するものは極めて稀なるが茲に出せる二個の燈鬼は建保三年西曆一二五一年に運慶の第三子康辨が作れるものにして其意匠頗る奇なるのみならず二鬼の骨格筋肉等其伸縮能く度に通し體形頗る法に合せり八歳は其兩脚の短きに失するを語れどもこれ其捧持する燈籠に對して比準を取り且つ父運慶の法に由りて是の如く刻み成せるものならん要するに此二燈鬼の如きは其傳來の正確なる其技術の高妙なる儼に國寶として尊重するに足るものなりといふ可し

WOODEN IMAGES OF DEMONS; LAMP-STANDS  
(RIUTÔKI AND TENTÔKI).

BY KÔBEN.

(2 feet 6½ inches in height.)

OWNED BY THE TEMPLE KÔFUKUJI, NARA.

(COLLOTYPE.)

Unkei, the founder of the Kamakura school of sculptors, was a man of exceptional genius and effected a great development in Buddhistic sculpture. Today after 700 years he still exercises a considerable influence through the numerous works left by his descendants, Tankei, Kôun, Kôben, Kôshô, Unga and Unjo, who were all excellent sculptors. But they were almost exclusively Buddhistic sculptors and had no time to devote to other fields.

The two lamp-stands here reproduced are by Kôben, the third son of Unkei. The design is very curious but the workmanship excellent, the faces and muscles being especially noteworthy. The legs are purposely short so as to be in proportion to the lamp. These images are striking examples of the style handed down by Unkei and are now registered as national properties, their history being so certain and the workmanship so exquisite.

分貝市一掃栄大木町







詩聖李太白圖紙本墨畫 支那宋朝梁楷筆

縦二尺六寸八分、横一尺一分

伯僧松平直亮君藏

李太白は支那唐朝玄宗時代西暦第八世紀の人なり幼時より縦横の術を好み財を輕んじ義を重んじ任侠を尚べり嘗て翰林の供奉となりしも帝の寵姫楊太真と合はず免官せられて廬山に退隱し詩酒に興を遣れり安祿山反するに追ひ其部下に強ひられて再び世に出でしが廬山散るゝや坐せられて復廬山州に流さるゝに於て途次洞庭湖南省長沙府附近、陝江湖北省宜昌附近の諸勝を歴觀し敘されて後は岳陽湖南省岳州府西、沅陽江西省九江附近等に漫遊し六十四歳の時族人陽水が家に寓し金陵江蘇省に發せり其書は張旭の風ありて頗る妙境に至り其詩は杜牧と共に其道の聖人と稱せらる生ながらにして仙骨を具へ言行定も俗益を帯びず飲酒一斗詩百篇身は明爛なる支那南部の風光と同化し其吟哦せるものは一々宇宙の靈機を發露せるものにあらざるはなし

この畫の筆者梁楷は支那南宋寧宗時代西暦一一九五年—一二四年の人にして後素の技を買師古に學び山水人物及び道釋鬼神の像を畫くに妙を得たり嘉泰年間西暦一二〇一年—一二〇四年召されて畫院待詔となり金帶を賜はりしも是れを纏ふて人に誇るを解とせし之れを院内に掛け日夕豪飲して以て興を遣り傍ら人なきが如し同列目して梁風子となす然も亦其放達を稱し敢て軒鞋する所なかりきといふ其人物鬼神の像を畫くや首面手足等の主要部分は落筆譏戲興遣子第一簡東顧寺所藏釋迦文殊普現畫像及び本冊中高桐院所藏山水圖の説明を見よ等の筆法に倣へども其衣帶に至つては得意の減筆を用ゐて一氣に揮灑したるを常とせり殊に山水畫は樹石の配置極めて洒落にして雅健の氣象紙上に溢るゝを見るこゝに掲ぐる李白行吟の圖は乃ち一氣呵成の作にして所謂減筆の極點に達せるものなり梁楷が畫風の如何を知るには蓋し絶好の標本ならん

LI TAI-PEH, THE CHINESE POET.

BY LIANG KAI (CHINESE)

(A Kalamono, ink sketch, 2 feet 7½ inches by 1 foot 1¼ inches.)

OWNED BY COUNT NAOSUKE MATSUUDAIRA.

(COLLOTYPE.)

Li Tai-peh was a poet of China, who flourished during the reign of the Emperor Hsien-tsung of the Tang dynasty (8th century). In the prime of youth he was already fond of politics and slighting self-interest bent his energies to the good of others. Once he was made an officer in the Han-lin (university) but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan and passed his time composing poems and drinking wine. At the time of the rebellion of An Lu-shan he was compelled to serve him, and on his downfall was exiled to Ya-lang (in Kuei-chow), on the road whither he passed Lake Tong-ting (in Hu-nan) and the river Kiao-kiang (in Hu-peh) both favourite places with poets. When he was released from exile he travelled further in Yo-yang (in Hu-nan), Jin-yang (in Kiang), etc. He died at the age of sixty-four at Kin-ling (now Nan-king) in the house of Yang Ying, a relation of his. His writing was excellent bearing the characteristics of Chang-kiu and in poetry he and To Mu were called the "Two Stars" of the period. By nature he was a man of ascetic type and his words and deeds are beyond the reach of ordinary men. The more he drank the more he wrote. The natural beauties of southern China so inspired him that his productions are, so to speak, expositions of the secret of nature.

Liang Kai is an artist of the Southern Sung dynasty and a disciple of Ka Su-hu, a famous painter. He was skilled in painting landscapes, human figures and Taoistic and Buddhist deities. During the Kia-tai period (1201-1204 A.D.) of the Emperor Nin-tsung he was appointed an artist of the Picture Academy and invested with the "Golden Belt." However, he did not like to show off the Belt and hung it up in the Academy while indulging in drink. In depicting figures, either human or divine, the important points, such as the head, face, hands and feet, are done with special care and attention in imitation of the style of Wu Tao-tzu (Vol. I., Three Saints of Tō-fuku-ji; the present volume, Landscapes of Kōtōin). But the Garments and outward decoration he finished in a few bold strokes, a method favourite with him and known as "outline drawing."\* In his landscapes the distribution of trees and stones is especially to be noted the whole being finished with elegance and vigour. A good example of his "outline drawing" can be seen in this picture of the poet Li Tai-peh, familiarity with which will make it easy to distinguish his style from others.

\* This is what we have called in Vol. II., "outlined system of painting."

謂之與人爲難，則以







竹圖(絹本墨畫) 支那宋朝趙孟堅筆

(竪五尺二寸、横三尺一寸四分)

京都市臨濟宗大本山南禪寺藏

趙孟堅字は子固蘇齋居士と號す支那南宋朝の末期に出で理宗の寶慶二年(西曆一二二六年)進士となりしが宋亡びて後秀州浙江省嘉興府に隱居せり其人と爲り才思俊邁博學宏識なりしも曾て世事を口にせず詩書畫の三技に身を潛晦し所謂文墨三昧に住せしに由り人之れを米南宮に比せり(南宮は北宋朝の人名は黃字は元章實性疎淡高邁字を作ること尤も巧なりしが其畫は畫源に私淑し氣格を崇び細節を顧みざりきといふ)孟堅一船を有し之れに圖書玩好几榻を載せ日夕吟咏を事とし爲めに寢食を忘るゝに至れりといふ其最も得意なるは水墨白描にして水仙花梅蘭山簪竹石に妙を得たり其畫濃密多姿頗る風雅に富む又梅譜あり世に傳ふこゝに掲ぐる圖は曾て白河樂翁西曆第十八九世紀の交に徳川氏の政府に幸たりし俊璧が文見に命じて緝めしめたる集古十種の中にも掲出せられたるものなれば世に之れを知る人多からん其疎々密々涼風を飭ふて婆娑たる趣縁外に溢れ、人の衣袂を襲ふの感あり唯だ懐むらくは保存宜しきを得ず、素練煤烟の燦する所となれるを

BAMBOOS.

BY CHAU MENG-CHIEN (CHINESE).

(A Kakanono, ink-sketch; 5 feet 2 3/4 inches by 3 feet 1 1/2 inches).

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

Chau Meng-chien lived toward the end of the Southern Sung dynasty and became in the year 1226 a candidate for civil service. After the fall of Sung he retired in Shū-chou (in Tse-kiang). By nature he was intelligent and clever and became well versed in every branch of science. But while engaged in literary or art work he gave no thought to political or social questions, but shut himself up alone in a little boat he had fitted out as a sort of study, and is said to have become so engrossed in whatever work he had in hand that he forgot even to take food. In water-colour sketches of Suisen flowers, plums, orchids, pinks and the like he had no rival.

The picture here given is well known, as it was copied in the "Shūko Jisshu" (a historical album in ten parts) compiled by Tani Bunchō at the command of Lord Shirakawa (a minister in the Tokugawa Shōgunate). His bamboos, here in dense and solid mass, there light and airy, sway with such natural grace in the gentle breeze that we feel ourselves actually refreshed at the sight of them. It is, however, to be regretted that the picture has been so poorly preserved that it has become sadly clouded.

[illegible]

尔焉由嗣會家大本山内瑞上起

[illegible]

支那小動物圖鑑

OWNED BY THE TEMPLE MANSENI KYOTO







華嚴緣起畫卷紙本着色 藤原信實筆

八幅内二軸中第六軸中の一役

(各軸全長五丈四尺餘 幅一尺五寸)

京都所下堀尾眞言宗高山寺藏

華嚴緣起は大乘佛教の一派なる華嚴宗が印度に起つて支那朝鮮日本に傳弘せる由來を描けるものなり其根元を釋ねるに釋迦牟尼世尊菩提樹下に端坐し昧れ明星出づるの時廓然として大悟し一切種智を具足して無上道を成じ爾來三十七日の間向は樹下に去らず海印三昧に住して萬有を觀察し法樂を受せられたる其狀態を録出せるもの之れを大方廣佛華嚴經支那譯には八十卷のものと六十卷のものと二種ありといふこの華嚴經は印度の龍樹大士に由りて世に紹介せられ譯で世觀大士も此經の宗義を宣揚せしが支那に傳はりては唐朝の始西曆第七世紀の始頃杜順法師この經を講説し則て武后の治世西曆第七世紀の終頃に至り賢首大師法藏時君の歸依を受け華嚴宗を確立せり朝鮮にては其以前より既に此經の法門研究せられ又日本に入りては奈良朝西曆第八世紀に於て帝室の崇敬をうけ總國分寺たる東大寺は此宗の本山となりしも其後新渡の天台眞言諸宗に教域を侵され法運次第に衰下せり然るに北條時代の始西曆第十三世紀の中頃に至り明恵上人高辨京都西山の栴尾に在りて此宗を再興せり(第二冊明恵上人坐禪圖の説明を參看す可し)こゝに出せる圖は唐朝の始に當り新羅朝鮮の東部の僧義湘元曉の二人が華嚴の宗義を研究せんとして海門唐州の界に至りしに偶風浪濤ならざるに會し曉は遂に渡海を中止し湘獨り勇猛心を起して進發する所なり湘支那に入りし朝鮮華嚴宗の始祖となれり表訓梵證等の諸高僧を其門下より出し朝鮮華嚴宗の初祖となれりこの圖の筆者藤原信實は初め隆實といひ正四位下左京權太夫中務大輔に歷任せらる右京大夫隆信の子にして頗る和歌に巧なり丹青の技を父に學び且つ藤原光長西曆第十二世紀中頃の人の筆意をも慕ひ其妙訣を得たり晩年薨髮して寂西と號す卒年確かならず或は元永二年西曆一二六五年八十九歳を以て京都に没せりと元永後素の技は信實の本業にあらず然も其遺作を觀れば風趣活氣共に光長のものに比して毫も遜色なきを覺ゆ殊に京都北野神社所藏の天神緣起は間伊の一逼上人緣起第二冊に其一段を出せりと相並びて我國畫卷物中の巨擘と稱せらる今こゝに掲ぐる畫卷の妙は和畫流の筆を以て巧に外國の風格を寫出せる所にあり風格の清雅にして運筆の輕妙な到底尋常畫史の企て及ぶ所にあらざるなり

A HISTORICAL PICTURE OF THE AVATĀMSAKA SCHOOL.

BY FUJIWARA NOBUZANE.

(A portion of the 6th of the eight rolls, light coloured; onea roll, 53 feet 5 inches by 1 foot 1/2 inch.)

OWNED BY THE TEMPLE KÔZANJĪ, KYÔTO.

(COLLOTYPE)

The "Historical sketch of the Avatamsaka school" ("Kegon-yengi") is a series of pictures explaining the origin and propagation of this school of Buddhism in India, China, Korea and Japan. After the Buddha first awoke to the highest enlightenment at the foot of the Bodhi-tree in Buddhagayā, he stayed on the spot for three weeks enjoying the Omniscience which he had obtained. There facts are recorded in the Avatamsaka sūtra, which was first introduced to the world by Nāgārjuna and propagated by Vasubandhu in India. In China Jushun for the first time preached the sūtra in the Tang dynasty (7th century). During the reign of Wu-hou the Usurper (end of the 7th century) Hien-shou Ta-szu (Genju Daishi) established the Avatamsaka school under the patronage of the Empress. The sūtra was also much studied in Korea, whence the Japanese obtained the doctrine. In the Nara period (8th century) almost all Japanese temples belonged to this school, Tōdaiji, the head quarters of Buddhism, being also the centre of this teaching. Afterwards when the Tendai, Shingon and other sects which had been newly imported from China gained favour with the people the school fell gradually into decline. At the beginning of the Hōjō period (middle of the 13th century) there was a revival of the school at Toganowo, Kyōto, where a priest Myōye by name, was earnestly engaged in its propagation (about Myōye, see Vol. II. "Meditation of Myōye").

The picture here reproduced depicts an incident which happened in Korea. Wi-sang (Gishō) and Wōn-hyo (Gwangyō), Korean priests, intended to travel in China during the Tang dynasty in search of the Avatamsaka doctrine. When they were about to start from Tang-chow (a harbor in eastern Korea), they met a great storm, and anxiety about the voyage arose. At last Wōn-hyo yielding to his fears stayed behind and but Wi-sang spurred on and encouraged by his piety started out alone. After several years' stay in China he returned to Korea and gave all his time to the propagation of the doctrine, becoming in fact the founder of the school in Korea, with several learned disciples under him.

Fujiwara Nobuzane, the painter, a son of Takanobu, was versed in poetry as well as skilled in the art of painting, which latter he learned from his father. He was an admirer of Fujiwara Mitsunaga, a famous artist of the middle of the 12th century. After his retirement, he is said to have assumed the priestly name of Jyakusai. The date of his death is not known; but according to a tradition he died in Kyōto in 1265 at the age of eighty-nine. Though painting was not his speciality yet he is not behind Mitsunaga in taste and spirit. His "Historical pictures of Kitanō" ("Tenjin-yengi") are to be compared very favourably with the famous rolls of Ippen Shōnin (see Vol. II.). Indeed these two are called the best of their kind in Japan. In the present picture the foreign figures and manners are successfully depicted, and there is no lack of either nobility or dexterity. No ordinary hand could produce such a work as this.

[illegible]







# 十一面觀世音菩薩木像 作者不詳

(高五尺二寸八分)

京都府下真言宗法金剛院藏

十一面觀世音のことは第一冊東寺所藏六觀世音像等の處に詳記したりき、但し東寺の觀音の手相は不空支那唐朝時代即ち西曆第八世紀の末に印度より來りて秘密佛教の書を譯し其教法を弘通せる高僧の傳來に隨ひ右方の第一手は念珠第二手は施無畏印左方の第一手は蓮花第二手は軍持なれどもここに掲ぐるものは左方の兩手相彼れに同じきも右方の二臂は其位置顛倒し第一手施無畏第二手念珠となれり其根據は詳ならざれども古佛畫中には之れと同じき圖の存するもあれば強ちに密教の作法に反けるものともいふを得ざらん又第一施無畏手に錫杖を添へたるの理由も詳ならざれども錫杖は聖人の標道法の體にして智行功德の本を彰はすものといふ意義に出たるものならん

この木像の製作時代を検せんに像の底面に北條時代の末期なる正和西曆一三二二年—一三二六年元慶—三一九年—一三二〇年の二年號を記せり惟ふに其様式莊飾等より推考するも鎌倉時代西曆第十二世紀の終より第十四世紀の中頃迄の彫刻發展して其美を極めたる際に成りしものならん蓋し鎌倉時代の初に當り蓮慶其傳は第二冊興福寺維摩居士木像の處に在り伏魔其傳は同冊東大寺二王木像の處に在り等の名工輩出して我國在來の彫刻圖畫を研究し又外國交通の影響を受けて幾多の新工夫を凝らし造像の巧を極むるに至りしがこの像の如きは實に其成功を示すに足る可き逸品にして又鎌倉時代に於ける彫刻の進歩を見る可き好個の標本なり觀音の顔貌股幹の優美圓滿なる其紋様を畫ける衣裳及び蓮座精緻なる光背其他胸間腰邊寶座を飾れる璎珞等殆んど吾人の眼を眩せんとす寺例にはこの像もと多田滿仲の念持佛にして仁和寺京都に在りしを文祿三年西曆一五九四年法金剛院に移安したるものなりといへり若し此説に據らばこの像は藤原時代第九世紀の遺品とせざる可らず然れども是れ固より信を盡くに足るの傳説にはあらず

## WOODEN IMAGE OF EKÂDĀŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SCULPTOR UNKNOWN

(2 feet 9 inches in height.)

OWNED BY THE TEMPLE HÔKONGÔIN, KYÔTO.

(COLLOTYPE.)

About the Eleven-faced Kwannon we have spoken in Vol. i. under the "Six Avalokiteśvaras" of Tôji. There is a difference in some points between this image and those. However we omit the discussion here. At the bottom of the image we find two dates written, one being Shôwa (1312-1316 A.D.), and the other Gwanô (1319-1320 A.D.). According to the tradition of the temple this image was used as an object of worship by Tada Manjû, having been formerly in Ninwaji (Kyôto) and later on in 1594 removed to Hôkongôin. If this tradition be correct the image must be assigned to the Fujiwara period (9th-10th centuries). But the tradition is by no means trustworthy and from the general type and the ornaments we should infer that it was produced at the height of the Kamakura period (from the end of the 12th century to the middle of the 14th century), as the inscribed dates declare. At the commencement of this period the famous sculptors, Unkei (see Vol. ii. "Vimalakirti"), Kwaikei (see Vol. ii. "Two Deities, Nârâyana and Vajrapâni" of Tôdaiji) and others appeared one after another and with a consummate knowledge of Japanese and Chinese sculpture produced some epoch-making works. The present image is one of the most successful sculptures of the time and marks the highest development of the art. The beautifully rounded face, the faultlessness of the limbs, the decorative robe, the lotus seat, the garlands, the halo and the ornaments behind—all are worthy of note.







寒山拾得圖雙幅紙本淡彩 傳僧兆殿司筆

第一圖寒山子 第二圖拾得子

(全幅華七尺二寸五分、横三尺六寸八分)

京都市臨濟宗大本山東福寺藏

支那唐朝太宗帝の時代西曆第七世紀の中葉に當り天台山西浙江省台州府西國清寺に豐干禪師と名くる高僧あり遊鶴の次一子を拾ひ得て歸り其名を拾得と呼び厨房の事を知らしめしが當時台州府興縣西の寒巖に孤棲せる一貧士あり常に糠皮を冠とし破衣を纏ひ木屐を穿てに由り人々之れを呼びて寒山子と號せり時々國清寺に來り拾得より餘飯菜滓を興へられて之れを喫し或は長篇を發行し或は獨語獨笑し又は大聲を發して三界輪廻の句を疾唱するなど其態全く風狂に異ならず之れを逐はんとすれば却て留まり掌を拍ちて呵々大笑すること少時に始めて去り或は牧童村兒と嬉遊歌笑して以て年光を遊れり名士閻丘風台州の刺史となるや豐干禪師に會晤し其言に由りて寒山は文殊大士の化身にして國清に遷迹し拾得は普現大士の權化にして風狂に似たれども共に仰て師とするに足るものなるを知り往て二子を禮せしに二子乃ち聲を連ねて風を喝し且つ云く豐干饒舌なり彌陀をも且つ誦らす我れを禮して何にかせんと走りて寺を出で寒巖に入りて復た出で來らず此に於て風は止むことを得ず二子が竹水石壁等に録せる詩偈を蒐集し世に傳へたりといふかの寒山子詩集又は三聖詩集三聖は二子と豐干となりの名を以て今に至るまで世に行はるゝもの即ち是れなり蓋し二子は逍遙悠々無礙自在真にこれ遊戯三昧中の人にして其自然に咏出せる言句は適かに塵俗の外に超脱し誦し去り誦し來れば轉其趣味の長きを覺ゆ

こゝに出せる二子の圖は鑒識に富める狩野永納も以て兆殿司西曆一三三二年一四三一年の異筆とする所のものなり其墨痕を見るに行筆豪放にして粗ならず布置亦整正饒に宋元名工の墨を摩し隱隱の風采宛然紙上に躍如たり殿司の傳は第一冊五百羅漢圖東福寺所藏及び第二冊山水圖金地院所藏の處に載せればこゝには之れを再說せざる可し

KANZAN AND JITTOKU (HAN-SHAN AND SHI-TEH).

SAID TO BE BY MYŌCHŌ.

(A pair of two Kakemono, light coloured, 7 feet 1 1/2 inches by 3 feet 7 1/2 inches.)

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

i. Kanzan.

ii. Jittoku.

In the reign of the Emperor Tai-tsung (middle of the 7th century) of the Tang dynasty of China, there lived in the temple Kuo-ching-su (Kokuseiji) of Tientai-shan a high priest by the name of Feng-kan. In one of his tours this divine picked up a homeless boy, whom he named Jittoku (Shi-teh) and employed in his kitchen. About that time at Han-yen which lies to the west of Tang-hing in Tai-chou, there lived a man called Kanzan (Han-shan) who was very poor, clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and beg Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing loudly, nor would he go away until he got ready. Sometimes he would play with boys and village urchins, laughing and singing with the best of them. Leu Kiu-in, on becoming Governor of Tai-chou, had occasion to see Feng-kan above mentioned and was told that Kanzan was an incarnation of Mañjuśrī (a saint), and Jittoku that of Samantabhadra (also a saint), and that, though they were like madmen, they were really two great sages worthy to be respected as masters. So the governor went to the two sages and made obeisance, but they scolded him with one voice and said; "Feng-kan is too talkative. What use is there for you to pay respect to us, you who know nothing of Amitābha (Buddha) yet?" After this the two sages left the temple, went to Han-yen, and never came out. Whereupon Leu Kiu-in took upon himself the task of collecting the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant in the "Collection of Poems of Han-shan" and the "Collection of Poems of the Three Sages" (i.e. the above named three). They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and exquisite sweetness.

The pictures of the two sages here reproduced are judged by Kanō Yeinō, a great connoisseur, to be genuine paintings of Myōchō or Chōdōsensu. They are indeed works of great vigor and of excellent design and are worthy to be ranked among those of the ablest artists of the Sung and Yuen dynasties. The sages' calm superiority to all worldly concerns is vividly depicted. The biography of Myōchō is given under the "Arhats" in Vol. 1 and also under the "Landscape" by him in Vol. 11.















秋江暮景圖(紙本淡彩)

僧周文筆

(竪二尺八寸四分、横九寸八分)

大阪市藤田傳三郎君藏

周文(西暦第十五世紀の始)は奉育と稱す其印文に越溪周文とあるは曾て近江國山上永源寺の境に居りしを以てなりといふ京都臨濟宗大本山相國寺の都司となり支那明朝より歸化せる僧如雪を師として畫法を學び出藍の稱あり又彫刻に巧みなり而して其山水人物花鳥を畫くや馬遠夏珪又は梁楷の法を撫し時に或は牧溪玉潤共に支那南宋時代の筆意を參酌し盛んに支那畫風を宣揚したるを以て本邦に於ける繪畫の趨勢は宋朝の一方に傾き終に本邦の畫法に一大變化を來し凡そ畫筆を獨るもの始んど其流を汲み其風を追はざるものなきに至れりかの能藝相の三阿彌小果宗丹曾我蛇足雪舟等の如きも皆周文の畫法を楷格として宋元名工の堂奥に達したるものに非ざるはなしこゝに出せる秋景山水圖は周文遺作中の逸品にして越致瀟灑筆力遒勁宋人の上乗に造れるものといふ可し古人が周文を評して胸に王吳を吞み眼に韋郭を睨める畫中の三昧手といへるもの寔に溢美の言にあらず

AN AUTUMNAL EVENING SCENE.

BY SHÛBUN.

(A Kakemono, light coloured; 2 feet 9½ inches by 1 foot 1¾ inches.)

OWNED BY Mr. DENZABURŌ FUJITA, ŌSAKA.

(COLLOTYPE.)

Shûbun, whose pseudonym was Shuniku was an artist of the beginning of the 15th century. While he was curator of the temple Shōkokuji he studied painting under Josetsu a nationalized Chinese priest. He was skilled also in sculpture. In depicting landscapes, human figures, flowers and birds he would now imitate the styles of Ma Yuen (Bayen), Hsia Kwei (Kakei) and Liang Kai (Ryōkai) and now adopt the spirit of Mu-chi (Mokkei) and Yueh Kan (Gyokkan) (of the Southern Sung dynasty). Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became so widely adopted by artists that they caused a great modification and development in Japanese art. Nōami, Geiami, Sōami, Oguri Sōtan, Soga Jasoku, Sesshū and others all started with the study of Shûbun and became well versed in the secrets of the masters of Sung and Yuen dynasties of China.

The picture here reproduced is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of Sung in the high taste shown and the vigorous use of the brush. We can not praise him too highly.



霜華欲零為鳥飛不語  
斯道日陵遲一身歸去  
浪頭危頂被新圖寫  
我姿 甲戌歲夏之仲  
江心寓意一荷 海峯





山水圖屏風紙本墨畫 傳能阿彌筆

(竪五尺二寸、横一丈一尺七寸)

京都府下臨濟宗大本山妙心寺藏

由來宗教と美術とは甚深なる關係を有す故に前者が繪畫彫刻其他の美術に影響なる影響を及ぼせること古今東西其例を一にせり試みに帝網重重無盡無盡の法門が崇敬を受けし奈良朝の時代を見よまた三諦一證胎金四曼の教義が信奉せられし平安朝の時代を見よ其遺物の體制綢緞にして而も法度を失はず恰も三千の宮嬪粉黛を凝して君王の盛宴に列侍するが如き觀あるにあらずや降りて鎌倉足利の時代を點檢せよ此時代に成りし美術品は其結構布置筆力刀痕共に豪壯雄偉にして細節に拘泥せる所なきを認む可し是れ他なし組織複雜なる華嚴天台眞言の諸宗に代りて不立文字の禪宗及び他力易行の念佛宗が勢力を社會に得たるに由るのみ故に此時代に於て玉調牧溪を始めとし能阿彌藝阿彌等の瀟灑高潔なる圖畫が國民に歡迎せられたるは蓋し自然の趨勢といふ可し

能阿彌氏は中尾名は眞能春曉齋又は陽齋と號す足利將軍義政西暦一四四四年—一四七三年に仕へて同朋となる頗る風流瀟灑に長じ書畫を能くし和歌に長じ亦點茶の道に精通す就中畫は相國寺の僧周文西暦第十五世紀の始の人に學びまた牧溪に私淑し山水人物花鳥皆濃淡の墨色を用ゐて巧に虛冲平淡なるものを描けりこゝに出せる屏風畫は古來能阿彌の眞筆として稱賛せらるゝものなるが、全幅の山水樹石巨瀑帆船家人物に至るまで一として神采奕々たらざるはなく、宋人の筆致紙上に躍如たるを覺ゆ眞能は子の眞藝孫の眞相と共に三阿彌と稱せらるる皆畫道の達人にして又鑑識に長せり

LANDSCAPE.

SAID TO BE BY NŌAMI.

(A folding screen, ink-sketch; 11 feet 4½ inches by 5 feet 1½ inches.)

OWNED BY THE TEMPLE MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

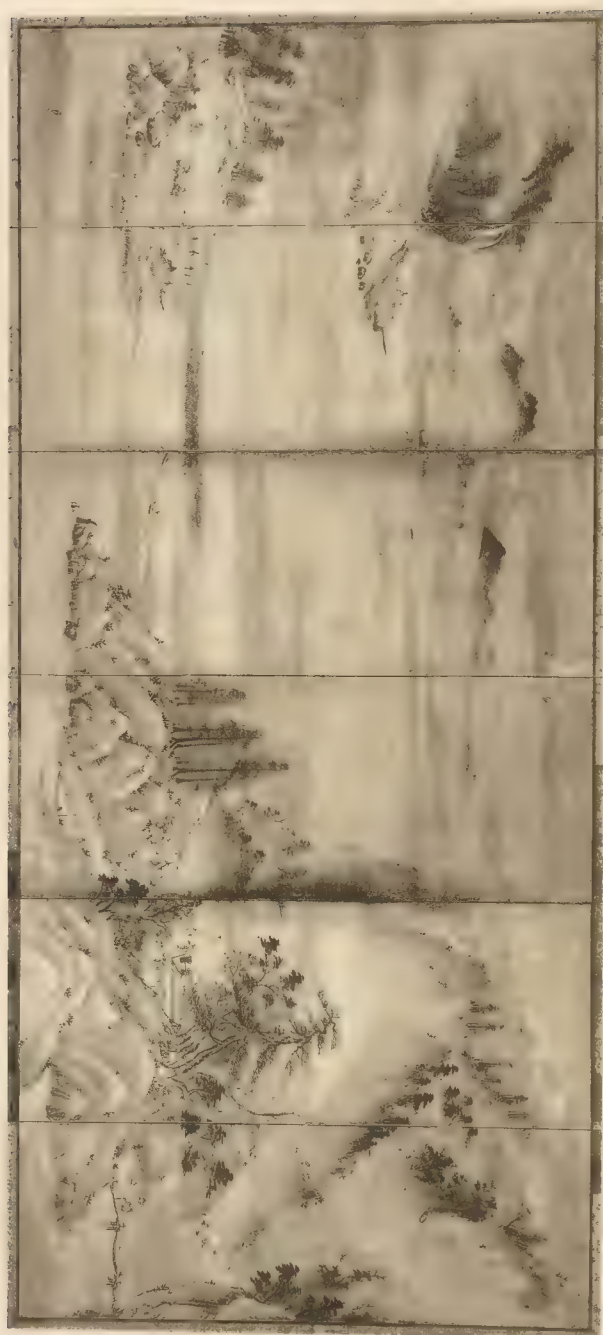
When a religious faith gets hold of the minds of people, its influence is so great and vast that as a necessary consequence it modifies or raises the pictorial, the sculptural, and the industrious arts of the nation. It is always so. In the Nara period when the ideal Avataṃsaka school flourished under Imperial patronage, and in the Heian period when the mystic Mantra school reached its climax all branches of art were highly developed and consequently there are numerous art-relics of these periods left to us. But in the Kamakura and the Ashikaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex form of the older doctrines had lost its favour and the spiritual doctrine of contemplation and the bold teaching of the Pure Law became influential in society. It is most natural therefore that in these days the vigorous and rough styles of the Mu-chi (Mokkei) and Yueh Kan (Gyokkan) of China, Nōami, Geiami, etc. of Japan were welcomed by the people at large.

Nōami, whose family name was Nakao, was otherwise known as Shinsō and Shunwōsai. He served the Shōgun Yoshinasa (1444-1473 A.D.) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shōbun of Shōkokuji, Kyōto (beginning of the 15th century), and imitated the style of Mu-chi (Mokkei) of China. He showed his exceptional skill in ink-sketches of landscapes, human figures, flowers and birds, producing simple but noble pictures with beautiful lights and shades.

The picture here reproduced is said to be by Nōami. The hills, rocks, trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the Sung dynasty of China. Nōami, his son Geiami and his grandson Sōami are called the "Three Ami." All were able artists and connoisseurs.









洞庭秋月及遠浦歸帆圖(紙本墨畫) 僧祥啓筆

瀟湘八景畫帖中の二葉

(各葉一尺二寸、横七寸八分)

子爵秋元興朝君藏

瀟湘八景圖のことは既に第一冊中、元信所畫の圖に於て記し、如く、支那洞庭湖南の風光最も明媚なるもの八景を撰びて古來後素家が畫題とせるものなり、然れども彼等の描き出せる圖様を以て直に寫眞的實景と見るは非なり、たゞ是れ作者の胸襟裡に蘊蓄せる無邊の風月無盡の烟霞につきて自家の尤も適意なるものを筆端に發露せるものに外ならざるなり

祥啓の傳は第二冊普悲阿耨二觀世音菩薩畫像の處に述べたれば、こゝには之れを省略す可し

こゝに掲ぐる二圖は秋元子爵の所藏にかゝる瀟湘八景の畫帖中より寫出せるものなり、第一圖は皎たる月明に乘じて、二隻の小舟蘆花疎なる處に巨口細鱗を網せんとす、其情趣の何ぞ冲澹溫雅なるや、第二圖は歸客を送るの孤帆晚風を帯び、山水樹石また皆秋色を露はし、圖中一點の蟹筆を留めず、何ぞ其手腕の自由自在なるや、蓋し只管寫眞的準繩のみによりて此種の繪畫を品臨せんとするは我美術の一半に闕きものといはざる可らず

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

BY SHŌKEI.

(Ink-sketch; each picture, 1 foot 2½ inches by 9½ inches.)

OWNED BY VISCOUNT OKITOMO ARIMOTO.

(COLLOTYPE.)

I. The Autumnal moon over Lake Tong-ting.

II. A boat homeward bound sailing by a distant coast.

"The eight famous scenes in Hsiao and Hsiang" are, as has already been noticed in Vol. I. under paintings by Kanō Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong-ting, China. From olden times they have been favourite subjects with painters. Such pictures, however, are not to be taken as photographic likenesses of the places, but rather as ideals, products of the artist's imagination simply.

The life of Shōkei, the painter, will be found in Vol. II. under the pictures of "Two Avalokiteśvaras Samanta-karupika and Anuttara."

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats among rushes, casting their nets in the light of the autumn moon; a quiet and tasteful scene! The other is of a little boat, setting out for home. The sail is filled with the evening breeze; the mountains and the trees, the water and the rocks all have an autumnal appearance. There is not a superfluous touch. These sketches are good specimens of his easy, unconstrained style! And it may be well to notice here that those who would criticize such pictures as these according to realistic standards show an ignorance of one side of Japanese art.









渡頭垂柳圖(紙本墨畫) 僧宗淵筆

(竪一尺三寸、横九寸八分)

子爵福岡孝弟君藏

足利氏の初葉西暦第十五世紀の始如雪周文の二匠が修禪の餘暇筆を弄して相國寺に一種の畫風を創するや雪舟出でて之れを發揚大成し幾多の諸名字又其門に顯はれて我繪畫に一大變化を生ぜしめたり宗淵藏主の如き亦其一人なりき宗淵は相模國に生れ如水又はオホ子と號し周防國山口の雲谷庵に投じ雪舟に師事すること數年なりしが明應四年西暦一四九五年の春將に辭し去るに臨み師の一圖を得て其賞褒となさんことを請ふ雪舟其志に感じ破墨の山水圖を描き且此技に於て自ら覺證したる所のものを題し宗淵をして長く尙傲すべき方所を知らしめたり其雪舟の破墨山水圖は第二冊に收載したれば此圖と對觀せんには轉興味の深きを感ず可し古人宗淵の畫を評して毎に千里を咫尺に縮むるの妙ありといひしがこの小幀の如きも微雨蕭索たる秋江無限の風色を屋々三株の老柳と五個の人物とに寫し出して神韻飄渺たる所眞に其然るを證す筆力は未だ雪舟の如く強健ならざれども其氣格の清疎にして情趣の平淡なる所實玩するに足る

THE WILLOWS BY THE FERRY.

BY SÔYEN.

(A Kakemono, ink sketch; 1 foot 3½ inches by 1 foot 1½ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

The Chinese school of painting, the foundation of which was laid by Josetsu and Shūbun in the beginning of the Ashikaga period (beginning of the 15th century) was brought to perfection in the time of Sesshū, the founder of the Unkoku school. His famous disciples Shūgetsu, Shūkō and others have effected a great development in Japanese paintings. Sōyen, whose pseudonym is Josui, was also one of his disciples. Leaving his native place Sagami he went to Yamaguchi in Suō and staying in Unkoku, studied painting under Sesshū for some years. When he was taking leave in 1495 he asked his teacher for a picture drawn by himself. Sesshū then gave him a landscape in ink with the remarks that it was what he himself had acquired through his long study in China and Japan. The landscape by Sesshū has been already reproduced in the second volume of the present series, and a comparison of the present picture with it will be interesting. With only three willow trees and five persons he has successfully depicted the grand autumnal scene on the river. Though the handling is not so strong and vigorous as that of Sesshū the tasteful design and noble simplicity are certainly worthy of his teacher.









葡萄圖(紙本墨畫) 僧愚菴筆

(竪二尺二寸五分、横一尺五寸)

京都市日蓮宗大本山本法寺藏

畫史にいふ愚菴師智は畫僧なり墨猿猴を描く毎に其上に讀す牧溪の風を慕へりと此外傳記更に詳ならず、今この葡萄圖を見るに牧溪の風あらす曾て宋人廉宣仲の畫を見たることありしが大に此畫の風格を存せり意ふに愚菴の此圖を描くや夫れ或は是等の法格に倣ひたるものに非ざるか此畫を以て評すれば牧溪を學びたりと云はんより寧ろ廉宣仲を學びたりといふの適切なるに如かざるが如し愚菴の年代詳ならざれども此畫の風趣に依て考ふれば蓋し足利氏本妻西暦第十六世紀の上半の人なる可し

VINES.

BY GUAN.

(A Kakemono, Ink-sketch, 2 feet 2½ inches by 1 foot ¾ inch)

OWNED BY THE TEMPLE HONPÔJI, KYÔTO.

(COLLOTYPE.)

In the "History of Japanese Paintings" it is recorded that Guan was a priest who was also a skilled artist, being especially adept in ink sketches of monkeys. Above all his pictures we find a line or two of poetry written by himself. Except that he was of an imitator of Mu-chi (Mokkei) of the Sung dynasty of China we know at present nothing more of this artist.

The picture here reproduced reminds us of the style of Lien Sien-chung of the Sung dynasty, and indeed Guan may have been an admirer of this artist rather than of Mu-chi as one is at first inclined to think. It probably belongs to the latter part of the Ashikaga period (first half of the 16th century).









孔子杏壇絃歌圖絹本着色 支那明朝誠意筆

(竪四尺八寸二分、横三尺四寸五分)

伏見宮殿下御藏

杏壇は支那の大聖孔子西暦紀元前五五一年―四七九年が門弟子を會合したる所にして魯國の首府今の山東省兗州府にありしといふ茲に描き出せるものは夫子が杏花正に開かんとするの候七十の弟子を集めて相與に絃歌に逸情を翫め所謂不淫の樂を極むる趣を描けるものなるが結構巧妙筆致清勁設色淡雅を極む筆者誠意は明の永樂年間西暦第十五世紀の姪に金門畫史となれる人なりと説くものあれども其傳詳ならず此畫幅我國に傳はりてより久しく大阪の豪商平野屋五兵衛の珍藏たりしが畫匠田能村竹田岡田半江磯西屋等相繼で之れを模寫し或は徳川幕府に呈し或は諸侯の學座に納めしことは人のよく知る所なり五兵衛家道衰ふるに迫ひ之れを保有すること能はず終に伏見王府の寶什となれるものなりといふ

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APRICOTS.

BY CHIN I (CHINESE).

(A Kakeemono, coloured; 4 feet 9 inches by 3 feet 4½ inches.)

OWNED BY H. I. H. PRINCE FUSHIMI.

(COLLOTYPE.)

"The Terrace of Apricots" is the name of the place where the great Chinese sage Confucius (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The scene of this picture is on this Terrace, when the apricots are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, the "music of moderation." The composition of this picture is exquisite, the touches pure and vigorous, and the colouring light and elegant. The painter Chin I was, some say, an artist of the "Golden gate" (the Imperial Academy) in the period of Yung-lo (beginning of the 15th century) of the Ming dynasty, but his life has not been handed down to us. This painting for many years belonged to the house of Hiranoya Gohsei, a rich merchant of Osaka; and it is well known that such noted painters as Tanomura Chikuden, Okada Hankô, Hazama Seigai, and others took copies of it, some of which were presented to the Shôgun Tokugawa, others to various schools established by feudal lords in their dominions. After the decline of his fortunes Gohsei was not able to keep the picture, and it is now in the possession of H. I. H. Prince Fushimi.

五午省皇統崇創繪本省(支那)支那則繪意其

支那則繪意其

支那則繪意其

支那則繪意其

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APLICOLS

BY CHIN I (CHIN I)

OWNED BY H. H. PRINCE FARMER

COLLECTED

"The Terrace of Aplicol" is the name of the place where the "Lord Confucius" (Confucius) (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The scene of this picture is on this terrace when the aplicals are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, "music of moderation." The composition of this picture is exquisite, the tone, pure and vigorous, and the coloring light and elegant. The painter Chin I, a native of the "Golden Gate" (the Imperial Academy) in the period of Yung-lo (beginning of the 15th century) of the Ming dynasty, but his life has not been traced down to us. This painting for many years belonged to the house of Hsin-ming (a rich merchant of Lu); and it is well known that such rich merchants as Tien-ming (Chien-ming), Oakes (Yang), Hsiao-ming (Yang), and others took each of the one of which were presented to the Ming dynasty, others to which were a valuable gift. (Liu) holds in their dominions. After the decline of the Ming, Confucius was not able to keep the picture, and it is now in the possession of H. H. Prince Farmer.





山水漁舟圖絹本墨畫 支那明朝蔣嵩筆

(墨五尺一寸五分 横三尺三寸八分)

京都市臨濟宗大本山南禪寺藏

蔣嵩は支那明朝時代西暦一三六八年—一六四三年に楊子江畔の大都會金陵に住せし人にして三松と號せり喜んで枯筆を用ゐて巧に山水人物を畫き時人の嗜好に投じて頗る愛賞せられけるが其行筆粗莽にして多く矩度を超ゆ時に鄭仙仙張復陽鍾欽禪張平山の徒と狂態を逞うす時の人目けて邪學となす其山水は吳偉明朝の人小仙と號し山水畫に妙を得たり落筆雄健にして白描尤も佳なりと稱せらるに學べるものなりといふ

こゝに掲ぐる山水圖には三松の印影さへありて彼れの真蹟なることは疑ふ可からざるもその得意の枯筆なるものとは認め難し二隻の漁舟を換れる四個の人物はもとより遠山近樹岩草水禽何れも描法非凡にして江山の風趣掬するに餘りあれども之れを一幅の圖としては全體の調和を缺きたるの感なき能はざるが如し然れどもこの圖が古來我國文人一派に大なる助力を與へしことは吾人の説る可からざる所なり

LANDSCAPE.

BY CHIANG SUNG (CHINESE).

(A Kakemono, ink-sketch; 5 feet  $3\frac{1}{2}$  inch by 3 feet  $3\frac{3}{4}$  inches.)

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

Chiang Sung, otherwise known as Sansung, was an artist of the Ming dynasty (1368-1643 A.D.) who lived in Chin-ling (now Nan-king), a town on the Yang-tze-kiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Ching Tien-sien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-sien, who lived in the Ming dynasty and was most skilled in landscape-painting.

The picture here reproduced is a genuine production of his as his sign-manual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a great extent.









山水圖雙幅絹本淡彩

支那明朝劉俊筆

全幅縦五尺一寸五分、横二尺九寸三分

子爵松平乗承君藏

畫史を閲するに劉俊は支那明朝時代西暦・三六八年—一六四三年の人のして字を延偉といひ山水人物を畫くに工なりとあるのみまた其錦衣都指揮といへる官を有せしことは、こゝに掲ぐる春景圖上の落款に由りて知らる蓋し其畫風の如きは法を夏圭南宋時代即ち西暦一一二七年—一二五九年の名工にして唐代の畫法に自家の簡率なる意匠を加へ一生面を開きし人に撫し範を馬氏一派に採りて更に一機軸を出したるもの、如しこゝに出せる第一圖は春朝遠征の人を遠る處にして詩仙王維唐朝の人其傳は第二冊瀑布圖の處に在りが君に勸む更に一盞の酒を盡せ西のかた關關を出でなば故人なからんと友人元二に酒を勸むるの情趣あり第二圖は李涉唐朝の詩人が員太祝の門を叩き水を望み山を尋ねて二里餘竹林斜に到る地仙の居といへる如く、秋日知心の友が山房を訪ふの興を書き筆致強健にして情趣餘りあり卒然之れに對するときは吾人をして其元朝以上の遺作にあらざるなきか疑はしむ蓋し我國劉俊の遺蹟を尊重するもの洵に偶然にあらずるを知らん

TWO LANDSCAPES.

BY LIU SHUN (CHINESE).

(A pair of Kakemono, light coloured, each 5 feet 2½ inch by 2 feet 10½ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

According to the "Biographies of Artists" Liu Shun, of the Ming dynasty of China (1368-1643 A.D.) was skilled in painting landscapes and the human figure. We know nothing more of him but he seems to have been an official judging from what is written over the picture here given. His style is derived from those of Hsia Kuei, an artist of the Southern Sung dynasty (1127 1259 A.D.) and of Ma and his colleagues though he invented a new style of his own.

In the first picture here given he depicts an out-of-door toast to a friend who is going away on a spring morning. The second picture gives a visit to a friend's resort on an autumn day. Two famous poems of the Tang dynasty seem to have suggested the paintings.\* They are excellent works, the taste being rich and the touch vigorous. At first glance one would take them for old paintings before the Yuen dynasty. It is not without reason that his works are generally much valued in Japan.

\* Wan Wei's poem of farewell. — "I let you take another glass of wine, for you will have no friend in the west beyond the Yang Kwan pass."

Li Chan's visit to his friend, Ying T'ai-sha. — "For more than two miles have I passed hills and streams, a road by a bamboo forest leads me to the resort of an earthly immortal."

山水圖 三 諸本將錄 支那口繪者對

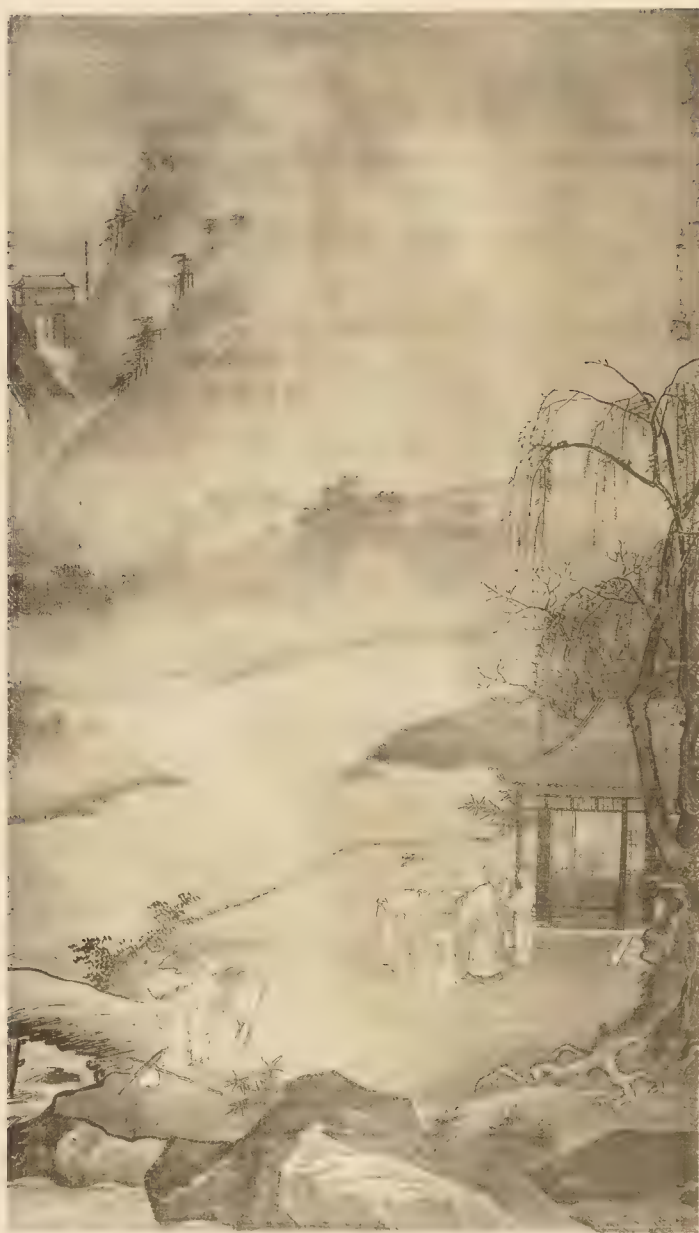
此圖雖然在古畫中不顯赫，但其風景之妙，實非他畫所能及。其筆墨之雄健，氣韻之磅礴，誠為山水畫中之冠。觀者莫不稱其為神品。此圖之出，實為山水畫之一大變局。其後之畫家，無不效其法。其筆墨之雄健，氣韻之磅礴，誠為山水畫中之冠。觀者莫不稱其為神品。此圖之出，實為山水畫之一大變局。其後之畫家，無不效其法。

According to the "Biographies of Artists," Tan Shun of the Ming dynasty, China, was still in painting landscapes and the houses. He knew nothing more of him but he - sure to have been an official judging from what is written over the picture here given. His style is distinct from those of the Kuo, an artist of the Southern Song (1127-1279), and of the Yuan and the collectors though he invented a new style of his own.

In the first picture here given he depicts an out-of-door scene to a ground being away on a spring morning. The second shows a view to a distant recent on an autumn day. The third scene of the Tang dynasty seems to be a subject of the painting. They are excellent works. The style being rich and the touch vigorous. It is not strange that the old paintings before the Ming were not much valued. It is not without reason that the work are generally much valued.

THE UNIVERSITY OF CHINA LIBRARY  
PEKING, CHINA











舊藏白鷺圖紙本着色 僧雪村筆

(竪三尺二寸五分 横一尺四寸二分)

子爵松平乗承君藏

雪村は名族佐竹氏の支流にして常陸國久慈郡に生れ平藏と稱せしが其父彼れを磨して庶子を嗣と爲さんと欲するを知り難擬して曹洞宗の僧となれり天性後素の技を嗜み初は相國寺の畫僧周文の筆意を學び後雪舟の遺韻を研鑽し兩匠の名に因みて周繼雪村と號せしが晩年更に宋の牧溪元の顔理其に第二冊に其傳あり等の畫風を參究し別に一生面を開くに至れり其歿年は詳ならざれども天文第十六世紀の中頃の頃最も盛んに手腕を揮ひたるもの、如し其長處は濃墨淡雅にして奇趣に富める草畫にありといふ者あれども是れ寧ろ其中年の作に就て斷案を下せるに過ぎずこゝに出せる圖幅を見よ毫も狂逸奇趣の體なくして却て用意の周密落筆の精健なる處眞に驚く可きものあるに非ずや惟ふに是れ雪村が周文雪舟二流の豪傑を脱して漸く圓熟の域に入れる晩年の作ならん若し腹中落款ならんには觀者或は認めて以て別人の作とす可し何となれば雪村の遺作の世に存するものは所謂濃墨淡雅にして奇趣に富めるもの多く精緻巧麗なること此畫の如きものは頗る稀少なればなり

ROSES AND SNOWY HERONS.

BY SESSON.

(A Kakemono, coloured: 3 feet 2½ inches by 1 foot 4½ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

Sesson, a scion of the famous family Satake, was born in Kuji in the province of Hitachi and was called Heizō. On learning that his father was inclined to adopt his illegitimate son as his heir, he shaved his head and entered the priesthood in the Sōtō sect. He was naturally fond of pictorial art, and first studied the style of Shūbun of Shōkokuji and afterwards that of Sesshū. Adopting the initial characters of the names of these two masters he named himself "Shūkei Sesson." Later on he created a new style of his own by investigating the method of Mu-chi (Mokkei) of Sung and Yen-hui (Ganki) of Yuen of China. He executed most of his works during the Tembun period (middle of the 16th century). He was most skilled in ink-sketches of plain and simple design but rich in taste. But this holds good only for those of his works which were produced before middle life up to which time he was still much influenced by his two masters.

The picture here reproduced bears no trait of such influence, however, but on the contrary we notice in it an exceptional attention to execution and detail and a strong use of the brush. We therefore conclude that it is a production of his later years when he reached the height of his perfection. Were the picture anonymous we might assign it to another painter, for most of his productions are plain ink-sketches and we rarely see such fine and dexterous work as this.



[illegible]

午潤年來永昌

三ノ上ノ下ノ高ノ内ノ下ノ高

萬壽白麝同辦本香也 補益林

ICES AND SNOWY HERONS.

UNCLASSIFIED BY 60320 UCBAW/BJA

[illegible]





田家秋収圖襖紙本淡彩 狩野之信筆

二枚連横 竪五尺八寸六分、横九尺三寸八分

京都府下臨濟宗大徳寺塔頭大仙院藏

狩野雅樂助之信號を頼隠といふ狩野派の祖正信第一冊大徳寺所藏釋迦文殊普賢畫像の説明を看よの子にして古法眼元信第一冊瀟湘八景圖の説明を看よの弟なり畫法を父に學びて妙境に臻る其風格は兄に酷似し遺作の中落款又は傳承なきものは元信の畫と誤らるゝこと多しといふ其生存せし時代は足利將軍の末葉に當り京都は戰爭の巷となりて文墨の士の寧居を許さざりしかば之信兄弟は去りて大津近江の三井寺に寄寓し扇子畫を作りて糊口に資したりしが足利氏滅亡して京都小康を得たる後は紫野の大徳寺中に客となり其子院の障壁等に得意の手腕を揮ひたりといふ之信早年にして没したるよし諸書に見ゆれども畫事備考に天正三年西暦一五七五年六十三歳を以て逝けりとするもの異なるが如し

こゝに出せる田家秋収圖は大徳寺中の大仙院に現存する遺作の一なり試みに之れを見元信の作品中に置かば何人も其兄弟何れの手に成りたるものなるかを判別するに苦まん用筆筆飽くまで厚重にして而も骨力の餘ある設色極めて淡泊にして而も氣韻の瀟爽なる觀者をして嘆賞に堪へざらしむ變識家が往々之信の畫を評して老成ならずとするものは未だ此畫の如きものを觀ざるに由らん

THE HARVEST.

BY KANÔ YUKINOBU.

(Sliding screens, light coloured; 9 feet 2½ inches by 5 feet 9½ inches)

OWNED BY THE TEMPLE DAISENIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Kanô Yukinobu was a son of Masanobu, the founder of the Kanô school, and a brother of Motonobu (see Vol. I., "Eight Sceneries on the Rivers Hsiao and Hsiang"). He learned painting from his father but in several points his works so resemble his brother's, that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Shôgun Ashikaga and left Kyôto for Ôtsu, for the capital was then the seat of civil war. While staying in the Miidera (Ôtsu) they painted fans for their livelihood. After the fall of the Ashikaga Shôgunate they went back to Kyôto and lived in the Daitokuji, where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinobu died in 1575 aged sixty-three but some doubts have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daisenin, Daitokuji, Kyôto and is a genuine production of Yukinobu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigour, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.

THE HARVEST

BY KANU YUKINOHU

OWNED BY THE TEMPLE DAIKOKU KYOTO

COLONY

Kanu Yukinohu was a son of Kanakura, the founder of the Kanu school, and a brother of Motonobu (see Vol. I, "The Kanu School"). He learned painting from his father but in 1871 points his works as resembling his brother's that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Shogun Asakura and in Kyoto for (then) the capital was then the seat of civil war. While staying in the Shogun's (then) they painted (as for their livelihood). After the fall of the Shogunate they went back to Kyoto and lived in the Daijinguji where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinohu died in 1872 aged 61. He had some doubts have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daijinguji, Daijinguji, Kyoto and is a genuine production of Yukinohu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigor, the light and simple coloring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.







豊國祭圖屏風一雙(金碧紙本着色) 傳佐々又兵衛勝以筆

各一隻五尺五寸二分、横一丈一尺六寸

侯爵嵯須賀茂諸君藏

慶長三年西曆一五九八年、太閤豊臣秀吉薨するや、遺骸を京都東山阿彌陀峯頭に葬り、翌年朝廷より豊臣大明神の神號を賜ひ、峯の西趾、方廣寺の境内に壯麗なる神殿を造營せり。こゝに掲ぐる圖は、慶長九年西曆一六〇四年八月、豊太閤の爲め豊臣氏が海内の精神豪族を會し、京都全市の士民に令して古來未嘗有の大祭を舉行せしめたる其盛況を描けるものなり。筆者勝以は土佐氏の血族にはあらざれども、其書風土佐の流を紹めるに由り、人呼んで土佐勝以ともいへり。慶長年間に京都に生活してこの盛典を目撃したるのみならず、風俗畫を作るに最も妙を得たりとの名ありしに由り、此圖を描くことを囑せられたるものならん。第一圖は豊國社頭に文武官を召して舞樂を演ぜしむるの狀及び門外街頭に都鄙の士人が狂奔するの態を描き、第二圖は人馬活動の畫面を更に明了ならしめんが爲め、第一圖中の一部を膨大して描寫せるものなり。第三圖は太閤秀吉が天正六年西曆一五七八年に創建せる方廣寺の大佛前に、上下兩京の市民が互に盛裝を凝らし、鼓笛を鳴らし、華傘を弄して歌舞に餘念なき體を寫せり。其人馬雜沓の狀は宛然戰場の如く、なれども仔細に點檢すれば、上月御雲客より下皇妹與姫に至るまで、祝酒の微醺を帯びて太閤の光榮を頌するものにあらざるは、なく、豊臣氏の盛威と當時士民の風俗とは、この一雙の屏風畫に收めて餘蘊なきものといふ可し。非常の達筆にあらざれば、曷んぞ能く是の如くなるを得んや。

THE FESTIVAL OF TAIKŌ.

SAID TO BE BY IWASA SHŌI.

(A pair of folding screens, coloured; each, 11 feet 5½ inches by 5 feet 5½ inches.)

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE)

Taikō Hideyoshi died in the year 1598 and was buried on Mt. Amida, Higashiyama, Kyōto. In the following year the then ruling Emperor gave him the posthumous title of Toyokuni Daimyōjin, and dedicated to him a great altar within the precinct of the temple Hōkōwōji. In 1604 his son, Hidetsugu invited all the nobles and feudal lords to Kyōto where he proclaimed a great festival in memory of the late *de facto* sovereign. This incident is depicted in the picture here reproduced.

Iwasa Shōi, the painter, otherwise known as Matabei, is in no way connected by blood with the Tosa family yet as he is an artist of the Tosa school people call him Tosa Shōi. He was living at Kyōto at the time of this festival and saw the great ceremonies. The first part is a picture of the dance given to music by all the civil and military officers in front of the altar in the presence of an immense audience. The second is a magnified copy of the first showing the movements of the men and the horses during the dance. The great confusion of the festival makes the picture seem at first glance like one of a battle-field but, when on closer examination, one notices that every man woman and child seems to have had "a drop too much," and is wholly given over to the enjoyment of the dance. The third part is a popular dance by the citizens all of course dressed in their best in honour of the occasion. The splendour of Taikō and the customs of the townspeople at that time are faithfully drawn.

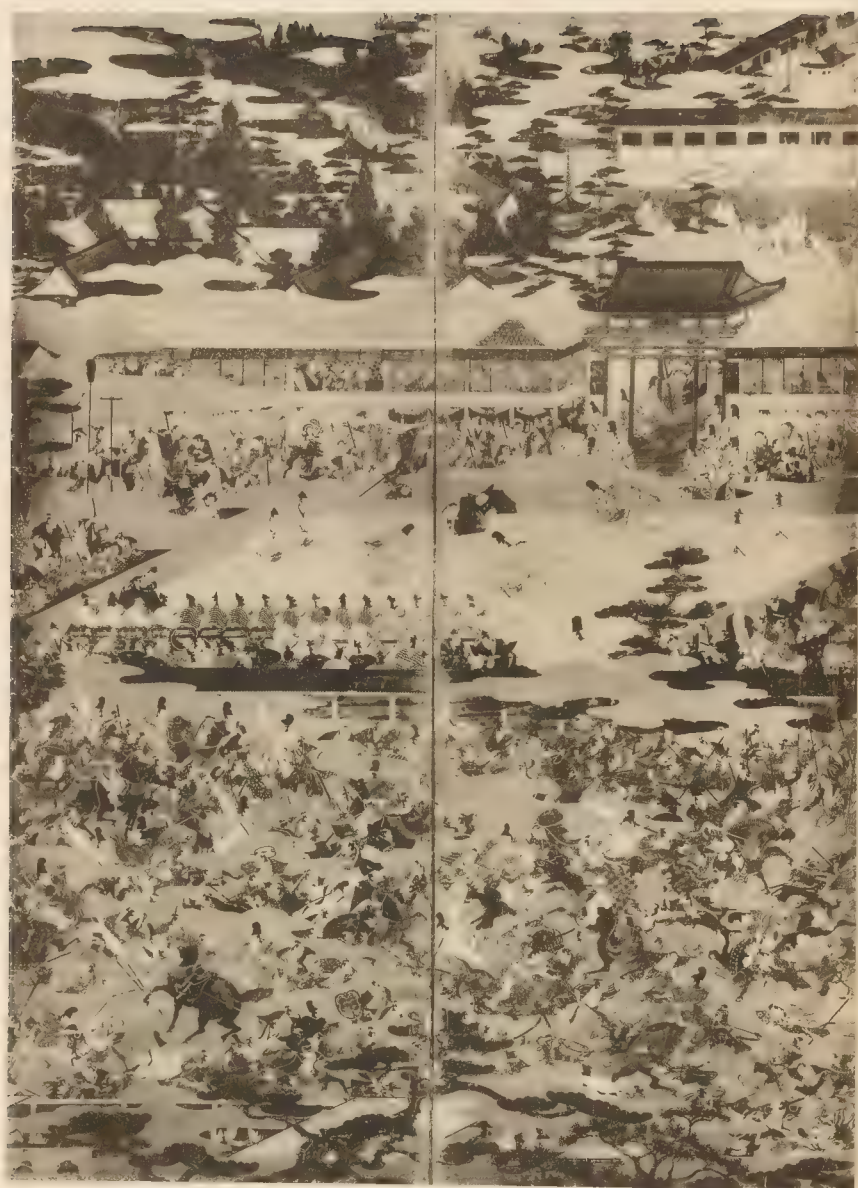




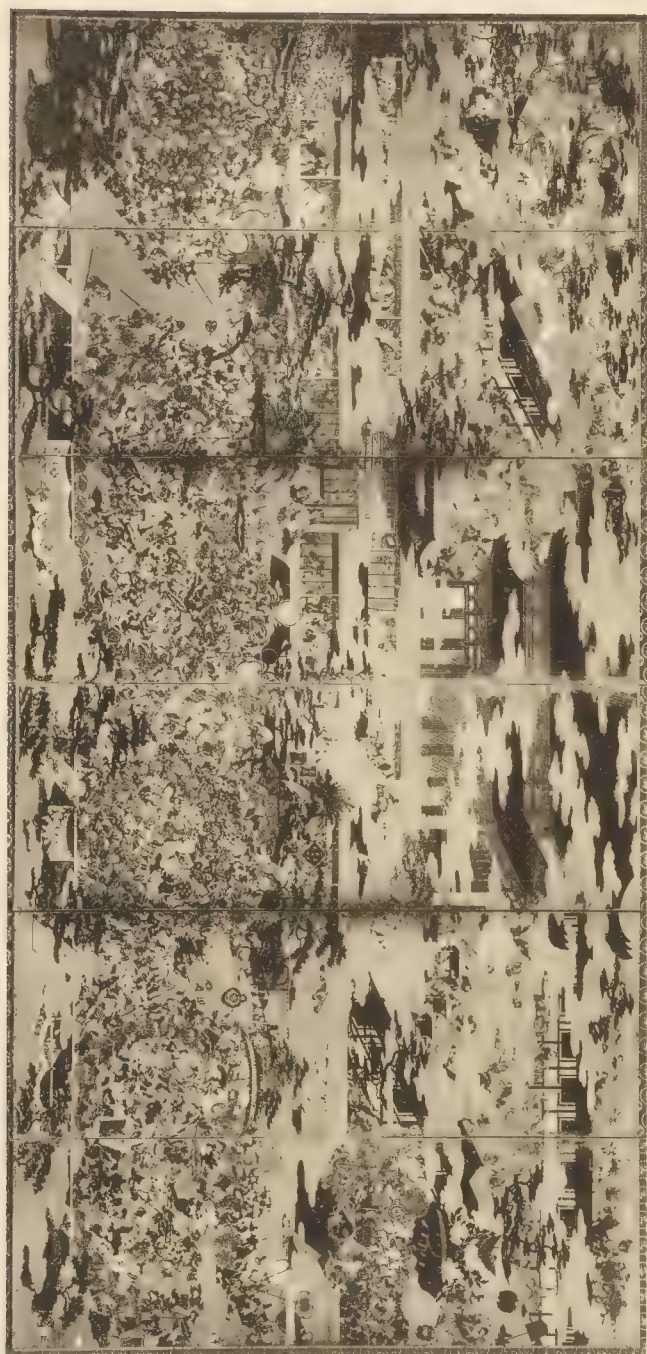
















猛鷲蒼鷹圖屏風紙本墨畫 狩野山樂筆

竪五尺五寸、横一丈二尺八寸

京都市真宗本派山本願寺藏

京狩野派の祖山樂光頼の傳は既に第二冊牽牛花圖の説明中に述べたる所の如し、山樂効にして豊臣秀吉の侍童となりしが其丹青を好める天性は秀吉に知られ命に由りて名工狩野永徳の門に入り其筆法を嫡傳して遂に義子となり然も其所作の圖書を觀るに單に狩野の流風を繼承せしのみにはあらずして古土佐の筆意を取れる趣をも存し又支那宋元諸大家の長所を參酌せし痕跡の歴然たる處もあり殊に其龍虎鸞鳳の如きに至りては遒筆尤も雄渾にして毫も凝滯の病なく師父永徳に超出するの手腕を有せり然れども其生涯を後素の一技にのみ委了するを屑とせず展秀吉に隨ふて陣頭に立ち戰國時代の士人として他に譲らざる程の武功を顯はし、ことあり墨臣氏瓦解の後は京都男山の池本坊に身を寄せ近畿の諸大寺及び豪族の請に應じ専ら繪畫を作りて其天年を終へたり京都附近の寺院に山樂の遺作多きは之れが爲なり

こ、に出せる屏風畫は本派本願寺の所藏なるが國中の樹石を觀るときは古法眼の遺韻を拘す可く其鸞鳳の如きは永徳の筆法を參取し巧に之れを混合し打て一九となせるの趣あり其手腕の自由自在なりしこと知る可し吾人はまた此圖に對して一種の成なくんばあらや蓋し繪畫のみならず凡ての文學技術が時勢の氣臭を帯ぶるは東西古今其揆一なるを以て戰國時代の山樂が發氣を含める圖書を作りしこと異ひに足らざらん而も悲憤憤懣たる本書の如きは更に吾人をして當代の時勢を蹤跡し連想を深からしむるに資するもの可憐なる細頭歌脚の白晝にして、猛鷲の捕獲せるものは滑稽無邪氣の圖像にあらずや笑ふぞ知らん山樂之れに由りて其主家が徳川氏の爲めに援攀呑喘せられたる附値の情を漏らすにあらずなきやを

VULTURE AND EAGLE.

BY KANÔ SANRAKU.

(A folding screen, ink-sketch; 11 feet 11 inches by 4 feet 11½ inches.)

OWNED BY THE TEMPLE NISHI-HONGWANJI, KYÔTO.

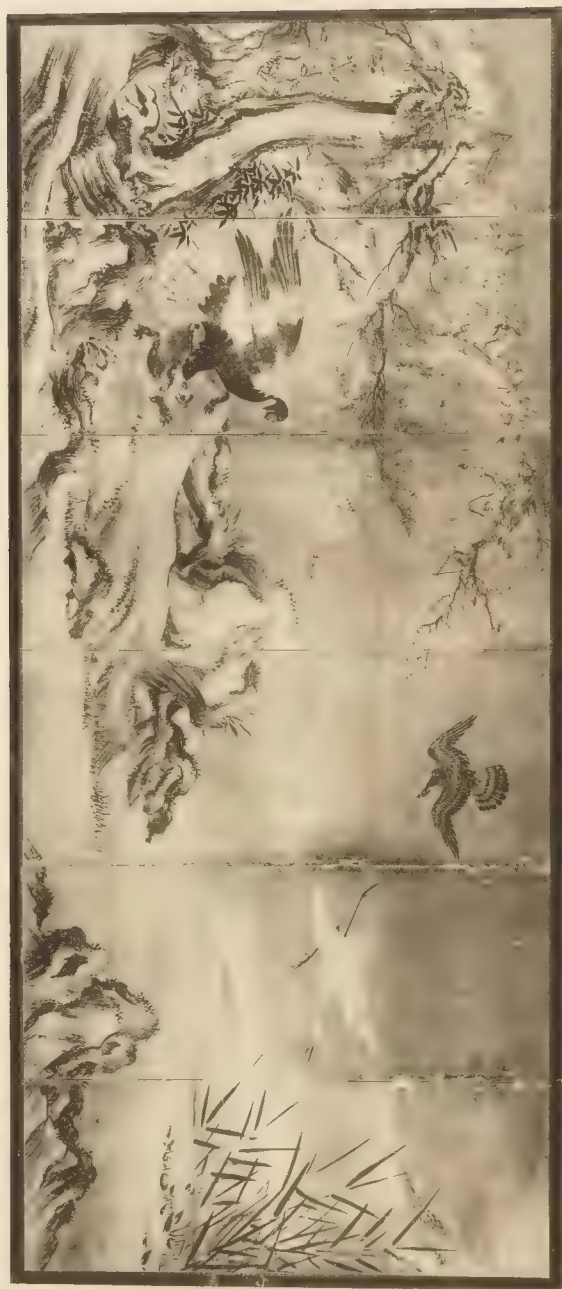
(COLLOTYPE.)

The life of *Sanraku*, the founder of the so-called Kyô-Kanô school has been given in the second volume (the "Morning Glory"). While young he served Taikô Hideyoshi as an attendant. Observing his natural inclination toward art his master ordered him to go to Yeitoku, the famous painter of the Kanô school, to learn drawing. He soon distinguished himself in it and having been adopted as his son, on the death of his teacher succeeded him. From his productions we may see that he was versed not only in the secrets of the Kanô school but also in the style of the old Tosa school. In some we observe a certain trace of his adoption of the styles of the Sung and Yuen artists of China, especially in dragons, tigers, eagles etc., where his style is so distinct from his father's in strength and dexterity.

He was also a brave soldier in the field helping Taikô Hideyoshi more than once. After the downfall of the Toyotomi family (*de facto* rulers, first of whom was Hideyoshi) he retired to Takimotobô, Otokoyama, in Kyôto, where he used to paint for great temples and noble families in the neighbourhood of Kyôto.

The picture here reproduced is by *Sanraku*. The trees and stones in the picture show a trace of the style of Motonobu while the vulture and the eagle are a skilful modification of Yeitoku's style. It is but natural that he, as an artist of the time of continued civil war, should conceive and paint such a cruel and blood-thirsty scene. See the fine but feeble heron trying to escape from the claws of the eagle and the large monkey already a victim to the cruel vulture. At the time when his master's family had just been outraged by Tokugawa after a civil war characterized by most heartless massacres, the depiction of such a scene must have been a consolation to his brave spirit!

學士 謝 士 吳 人 等





僧松花堂昭乘筆

東京府下益田孝君藏

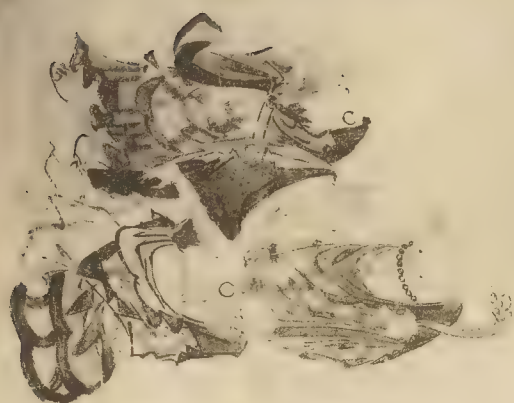
<sup>10</sup> See also Royce, *Supra* note 1, at 106.















鴻雁圖屏風 一雙紙本墨畫 宮本武藏筆

(各葉五尺一寸四分、横一丈一尺九寸二毫)

侯爵細川護成君藏

宮本武藏又は無三四(名は正名幼名官次郎後に武藏と呼び二天と號す、播磨の武人新免無二齋の男なり劍法を研究して遂に二刀流の祖となり其武術に於ける手腕は向ふ所天下に敵なく四方に遊歴して到る處に劍法各流の首魁を仆し六十四年の生涯中生命を培して輸贏を試みしこと六十餘回必ず敵の眉間を打ちて勝を制し一たびも敗を取りしことなかりきといふ慶長年中西暦第十六世紀の終關ヶ原の戦役等に從事して功あり後肥後の細川氏今の侯爵細川家に屬し正保二年西暦一六四五年熊本城下に歿す年六十四武藏の武勇は今日に至るまで三尺の童孩も之れを知らざるなくその木片を以て父の讐佐々木嚴流を撃殺せし事の如きは劍道の佳話として演劇談話の好題目となり、武藏は斯く武勇卓絶なりしのみならず畫道に於ても亦頗る造詣する所あり其畫法は海北友松に學び又長谷川風の法格をも參取し之れを豪宕なる自家の手腕に任せて揮灑せるに由り趣致超凡氣雄力沈武藏其人の意氣紙練の上に躍如たるを見る

こゝに出せる二圖は武藏が主家細川氏の爲めに描きたるものにして一は秋色漸く闌なる薄時に十數羽の鶺鴒を寫し一は雪花繽紛萬物蕭索たる水邊に數羽の青雁を畫けり就中第一圖は殊に筆々遒勁風物調諧吾人をして嘆賞に堪へざらしむ畫伯田能村竹田の如きは此流の畫を喜ばざる人なりしも然も武藏の布袋圖を愛藏して惜かず筆法尙頗墨色沉酣阿堵一點奕々射人ご稱賛するに至る蓋しこの屏風畫は武藏が作品中の尤も優等なるものにして實に侯爵家の珍什たるのみならずまた實に國家の重寶といふ可し

WILD DUCKS.

BY MIYAMOTO MUSASHI.

(A pair of folding screens, ink-sketch; each, 11 feet 9 inches by 5 feet 3½ inch.)

OWNED BY MARQUIS MORISHIGE HOSOKAWA.

(COLLOTYPE.)

Miyamoto Musashi, whose real personal name was Masana, also called Kwanjirō in his boyhood, and whose artistic pseudonym was Niten, was a son of Munisai, a warrior of the province of Harima. Musashi studied the art of fencing and it was with him that the idea originated of using two swords, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the ablest swordsmen of every school. In his little more than three score years he successfully defended his life nearly as many times, invariably striking his antagonist on the forehead. During the period of Keichō (latter part of the 16th century) he fought in the battles of Sekigahara and other places. Afterwards he became a vassal of Lord Hosokawa (of the family of the present Marquis Hosokawa), and died in 1645 A.D. at Kumamoto aged sixty-four. Every boy knows of his bravery. His revenge on Sasaki Ganriu, the murderer of his father, how he slew him with nothing but two pieces of wood, is a favourite subject with theatres and storytellers. Not only was Musashi unequalled in bravery and swordsmanship, but he was also proficient in the peaceful art of painting, which he studied under Kaihoku Yūshō, adopting also the style of the Hasegawa school. Executed in his bold dashing manner his paintings are elevated, spirited and vigorous, his energetic spirit plainly discovering itself on the canvas.

The two pictures here given were painted by Musashi for his Lord Hosokawa. In one a number of wild ducks are in a valley in the height of its autumnal beauty. The other is a snow scene, with a few wild geese on a dreary wintry bank. Of the two the former is especially admirable for its vigorous touches and harmonious composition. The great artist Tanomura Chikuden had a prejudice against this style of paintings, but even he admired and highly prized a picture in his possession of "Hotel" painted by Musashi. Indeed these two paintings are treasures not only of Marquis Hosokawa, but of the nation.

無疆國祚風一變本墨畫 宮木九遊年

[illegible]











秋草鶉圖(絹本着色) 土佐光起同光成合作

(竪二尺八寸一分、横一尺四寸五分)

東京帝室博物館蔵

土佐光起は光則の男なり従五位下左近衛將監に叙任せられ繪所預となる後別髪して法名を常昭といひまれ春可軒と號す青年にして父を襲ひ祖父光吉の門人某に就て累代の畫法を學び兼ねて唐宋諸家の墨興を尋釋し遂に光信以後姿態振はざりし土佐派の畫風を再興し光長承安頃即ち西暦第十二世紀の中頃光信永正頃即ち西暦第十六世紀の始め共に七佐の三筆と稱せらるゝに至れり晩年庶禁中に召されて造書を御覽に供するの榮を得たりしが元祿四年西暦一六九一年七十五歳を以て歿せり其宮殿樓閣臺觀亭榭を描くや能く婉麗の妙巧を示し其草木花實鳥獸蟲魚は動靜の姿態を盡さるゝなし殊に鶉に至りては最も寫生に意を用ひ且つ南宋の畫院待詔李安忠の筆意に倣ひて其神髓を得たるに由り後世圓山應舉一派の寫生家が極力して描き出せるものと雖も遂に光起の作に凌駕すること能はざりきといふこゝに掲ぐる鶉圖は則ち光起得意の作にして筆々精妙真に三昧に至れるものといふ可し

光成は光起の子にして左衛門尉左近衛將監及び刑部權大輔に歴任せられ従五位下に至り繪所預となる後雄髮して常山と號せしが寶永七年西暦一七〇〇年六十五歳を以て歿せり父の業を繼で能く画法を傳へ廉・禁中に召され御前に於て人物花鳥を書くの榮を荷へりといふこゝに附せるものは父光起との合作にして其描くところ一株の素菊と二三根の草花に過ぎざれども其筆致の閑雅なる其傳彩の鮮麗なる能く清興無限の秋色を收め盡せりもし彼れの落款ならんには殆んど父の作と區別すること能はざらん光成もまた良工にあらずや

AUTUMN GRASS AND A QUAIL (UDZURA).

BY TOSA MITSUOKI AND TOSA MITSUNARI.

(A Kakeemon, coloured, 2 feet 9½ inches by 1 foot 5 inches.

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(WOOD-CUT.)

Tosa Mitsuoki, son of Mitsunori, was a general in the Imperial guards and superintendent of the picture bureau. When he retired he took the Buddhist name Jōshō and used also the pseudonym Shunkaken in addition to his familiar name. Having lost his father while still young he learned the secrets of art from a pupil of his grand-father Mitsuyoshi, besides studying the styles of the Chinese artists of Tang and Sung. He revived the art of the Tosa school, which had been waning since Mitsunobu, (beginning of the 16th century) and is generally ranked with him and Mitsunaga (middle of the 12th century) they together forming the "Three Artists" (lit. three pens) of the Tosa school. In his old age he was often invited to the Imperial court and ordered to draw before the Throne. He died in the year 1691 A.D. in his seventy-fifth year. His paintings of palaces, halls, houses, huts or the like are generally very excellent and those of plants, flowers, birds, animals, etc., are exquisite and exact copies of the natural objects. This life-like picture of the quail (udzura) is said to have cost him much study. He acquired in it the secret of the style of Li An-chung of the southern Sung dynasty. Later realists, like Maruyama Ōkyo, endeavoured to surpass him in depicting quails but no one was successful in it. The picture here reproduced is an excellent sample of his work.

Mitsunari, son of Mitsuoki, succeeded his father in his official posts. He too assumed a Buddhist name Jōsan when he retired. He died in the year 1710 A. D. aged sixty five. In depicting human figures, flowers, birds etc., he was not much behind his father, and similar Imperial favour was often granted him. The flowers here reproduced are by him; they were done in co-operation with his father who drew the quail alone. The skilful handling and beautiful colouring make us feel as if we were actually on the autumnal field. Had they left it unsigned, we could hardly believe that it was not all the work of one hand.

[illegible]

上願は衆僧皆之を以て一字許致其二三和を許さるゝといふ  
 一歌の書へ歸還するること斷ちなれどもなれども、これに保つる爲に  
 對馬國山田郡一海の宮本家に過たして産み出するといふ觀を  
 前木の執事君溫平安樂の并之に歸て其物語を習はるること由り  
 し安樂の君も「なれ」これに保つて死にたれども其半の意を以て月

[illegible]

東京帝國大學

好草圖錄本音

OWNED BY THE IMPERIAL MUSEUM TOKYO

WUO 000N



鵝  
李法眼書

菊  
李法眼書





# 雪中南天圖紙本着色

小川破笠筆

(竪二尺六寸、横一尺二寸二分)

男僧九鬼隆一君藏

徳川氏の覇業は第三の家光將軍の世に至りて定まり海内また不逞の徒を出さず民庶各其業に安んずるに追ひ上下共に優遊逸樂の閑を得たり而して第四の家綱第五代綱吉の時代には技藝文學宗教等何れも官府の保護を得て互に技巧を闘はし研鑽に餘念なかりしが爲め名家一時に輩出して煥然たる文物は前後を照映するに至れり我史乘を繙くものは隱元木庵即非心越祐天政等の諸名僧契冲季吟東滿真潤等の國學者道泰春齋圓齋香山順庵仁齋益軒白石石徂侯島嶼觀洞等の漢學家堀軒見陽等の起業家芭蕉其角風雲許六等の俳人里林子西鶴等の戯作者探幽荷信光起守景常僧光琳師宣一蝶祐信長春等の丹青家仁清乾山等の陶工前後相繼興して彼の二將軍の時代を莊嚴して而して萬葉代匠記本朝通景禮儀類典日本全圖の諸書の如き東叡山の根本中堂文殊堂等を始め修學院京極吹上江戸城西後樂園江戸小石川の林泉の如きこの時に成り伊萬里焼松本燒長門園慈良田燒九谷燒清水燒の如き亦此時代に起れり所謂元祿時代西暦第十七世紀の終は此の如く人才輩出し文學に美術に工藝に各其得意を發揮せしが故に恰も百花燦然一時に煥發したるの觀を呈せり而してこゝに掲ぐる南天圖の筆者小川破笠もまた此盛觀を構成せる一因子たり

破笠氏は小川名は尚行通稱を平助といひ觀宗字破笠笠翁夢中庵卯觀子等と號す少壯の時に在りては世稱に動かさされ放蕩逸遊を以て曠達と誤解し遂に落魄の餘情を人の門頭に乞ふに至りしことありしが後津輕家に仕へたり會て芭蕉の門に入りて俳諧を善くし陶工は尾形乾山に學べりまた漆器を造るに妙を得陶片銀牙木石を嵌入して再繪を施すことを發明す所繪堂翁細工の聲名世に高し又天性畫を好み其師承する所詳ならざれども或は狩野尚信に學び其子常信と親交ありきといふ面して其傳彩の妍麗なるは彼れが最も長所とする所なりこゝに出せる南天圖を見るに筆力精健設色巧妙にして而も一片の霸氣をも留めず蓋し其會て蕉門に於て養成せる一種の癖味が能く毫頭に發露し斯道に於て僅に一家を成すに至れる所以なる可し破笠延享四年西曆一七四七年に歿す時に八十五齡なりきといふ

## NANTEN (NANDINA DOMESTICA) IN SNOW.

BY OGAWA HARITSU.

(A Kakemono, coloured, 2 feet 6½ inches by 1 foot 4 inches.)

OWNED BY BARON RIUICHI KUKI.

(WOOD-CUT.)

The Tokugawa Shogunate became firmly established in the time of the third Shōgun Iyemitsu; peace was restored over the whole land, and people were able to pursue their various occupations unmolested. The high and the low now found leisure for peaceful amusements and diversions; and during the time of the fourth Shōgun Iyetsuna and the fifth Tsunayoshi, industry, literature, art, religion, etc. were developed, under encouragement from the government, into a splendour unsurpassed in the annals of Japan. Great geniuses and divines appeared one after another, and those who read the history of Japan will find this epoch adorned by such great names as Ingen, Mokuan, Sokuh, Shinyetsu, Yūten, and Genshō in Buddhist literature; Keichū, Kigin, Tōman, Mabuchi in Japanese literature; Dōshun, Shunsai, Ansai, Hanzan, Junan, Jinsai, Yekken, Hakuseki, Sorai, Kijuso, and Kwanran in Chinese literature; Zuiken, Konyō and others in the field of business; Bashō, Kikaku, Ransetsu, Kyoroku and others in the "Haikai" (a kind of short poetry); Sōrinshi (Chikamatsu Monzaemon), Seikaku and others in light literature; Tanyū, Naonobu, Mitsueki, Morikage, Tsunenobu, Kwōrin, Moronobu, Ichō, Sukenobu and Nagaharu in painting, and Jinsci, Kanzan and others in porcelain. Books such as a Commentary on Manyōshū (Manyō Daishōki), a History of Japan (Honchō-tsugan), a Record of Ceremonies (Reigi-ruihen) and a Map of Japan (Nippon Zenzu) were written in this time; the temples in Ueno (Tōyōzeian) were built; the gardens of Shugakuin (Kyōto), Fukiage (Yedo, now Tōkyō) and Kōrakuyen (Koishikawa, Yedo), were laid out; various kind of pottery such as Imari, Matsuoto (Ilagi, Nagato province), Awata, Kutani, Kiyomidzu were originated, all in this period. In short, industry, art, and literature flourished everywhere in the Empire, and those above named were the flowers of the so-called "Genroku" era (end of the 17th century).

Ogawa Haritsu, the author of the picture here reproduced was one of the greatest artists of this period. His family name is Naoyuki and his given name Heisuke, and he had many pseudonyms, Haritsu, Sōwu, Kwan, Ritsuwō, Muchian, Bōkwanshi, etc. When young he fell into the vice of the time, and led a dissipated life, mistaking licentiousness for unrestrained genius. This mode of life, it is said, reduced him to such straits that he actually begged alms at people's doors. Later on, however, he came into service under Lord Taugaru of the province of Mutsu. He was a good composer of "Haikai" being a pupil of Bashō and was also skilled in the art of pottery which he learned from Kanzan, and in lacquer work, in which he invented what is known as "Ritsuwō art," a kind of mosaic work of gold lacquer inlaid with pieces of pottery, ivory, wood, or stone. By nature he was fond of painting and is said to have studied under Kanō Naonobu; at any rate Kanō Tsunenobu, son of Naonobu was a friend of his. The picture here given is a drawing of great vigour and exquisite colouring (which latter was his forte, by the way); and there is not the least trait of vulgarity discernible in it. A kind of stoicism which the painter imbibed from Bashō permeates all his work making it in a way unique, and perhaps entitling him to be ranked among artists of not only great, but original genius. He died in 1747 at the age of eighty-five.







保津川眞景圖屏風一雙紙本淡彩 圓山應舉筆

(各隻五尺一寸、横一丈五尺九寸三毫)

京都市西村總左衛門君藏

圓山應舉字は仲達通稱を主水といふ丹波國桑田郡に生れ京都に來り狩野派の石田幽汀に就て書を學び出藍の譽を得たり後支那及び日本の古名畫を檢討して各派の長所を取り且つ力を寫生に致して鮮麗輕妙なる一新機軸を創せり是れによりて京都の畫風は一變し流派の何れを問はず多少應舉の氣習を帶びざるなきに至れり嘗て朝廷の命を奉じて書を獻じ數優賞を蒙むしが特に大津近江三井寺の圓滿院に於て畫ける七難七福圖の如きは光格天皇深く愛惜し勅して寺門の外に出すを禁じ給へりといふ以て其畫が如何に貴重せられしかを知る可し其遺作の世に現存するもの少からざる中に花卉鳥魚の類は筆姿婉媚設色精練よく其狀を曲盡し匠心の微妙はた至らざる所なし但だ山水畫は却て得意なる寫生的傾向に制せられ専ら形似を事とせるが爲め烟霞縹緲描く可く描く可らざる處に山水の妙味自から存することゝ遺れたるの觀ありと評する者あり然れども吾人は寧ろ漫りに神韻を形似の外に求めて不自然の怪譎の表現を得意とするの輩を去つて天然の美を直寫し其活動を遺さざる者に就かんとす

こゝに出せる八曲の屏風畫は即ち應舉の大作にして京都嵐山の麓を流る、大堰川の流源なる保津川丹波急湍の圖なり景は是れ近畿諸勝の冠冕輕軀を操れば河身の兩岸に出沒錯峙する奇巖怪石は之れを點綴する數株の老松と共に氷を碎き珠を跳らせる澄潭に反映して宛然畫中を行くの趣あり而して本圖は其風光の最も明媚なる處を應舉の靈腕を以て寫し出せるもの故に一たび之れに對すれば眞に仙境に在るの思ひあらん殊に其奔瀉の勢に至りては筆致生動水聲將に紙中より發出し來らんとするの感なくんばあらず畫史を見るに應舉の死は寛政七乙卯西曆一七九五年七月十七日に在り而して此圖の左隻には其年の晩夏に寫せることを記せり彼が六十三歳の老境に達し而も歿する前一月尙且つ強健斯の如きの筆を揮ふて此大畫を作るの手腕を有せしは實に驚嘆の外なきなり其狩野探幽以來の大家と稱せらるゝものなりといふ可し探幽の傳は第二冊竹林虎圖の處に在り

SCENERY ON THE RIVER HÔDZU.

BY MARUYAMA ÔKYO

(A pair of folding screens, light coloured; each, 5 feet 1 1/2 inches by 15 feet 8 1/2 inches.)

OWNED BY Mr. SÔZAYEMON NISHIMURA, KYÔTO.

(COLLOTYPE)

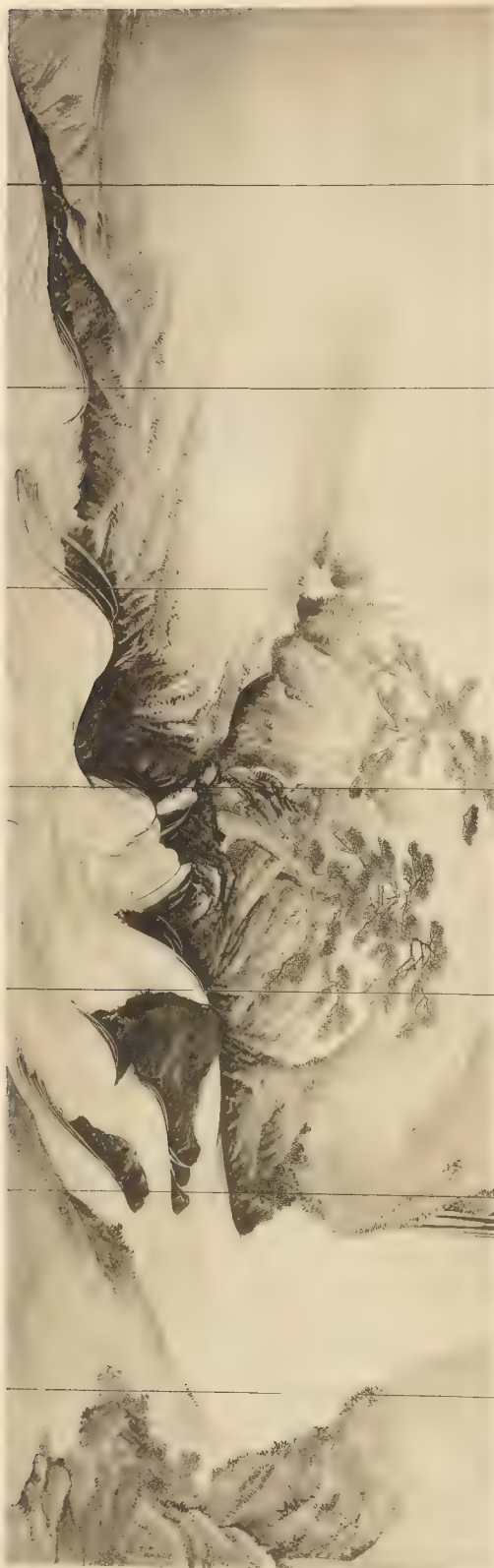
Maruyama Ôkyo, otherwise known by the name of Mondo, was born in Kuwada in the province of Tanba. While still young he went to Kyôto where he studied painting with Ishida Yûtei who belonged to the Kanô school. He soon distinguished himself in art, and on investigating the styles of the old masters of China and Japan, took a special interest in life-like pictures, on which he founded his own exquisite style. His influence upon the artists of the capital was so great that it caused a revolution in art, all the schools more or less imitating him. He painted many pictures by Imperial or Shôgunate orders and won several high prizes. The Emperor Kôkaku was so pleased with his picture of the seven grades of adversity and the seven grades of prosperity, which he painted in Yennanin, Miidera, Ôtsu, that he strictly forbade it to be brought out of the precinct of the temple.

Many of his productions have been preserved to us, among which his plants, flowers, animals, insects and fishes are simply excellent in handling and fine in colouring, and show his great ability in the life-like copying of small objects. But we cannot agree with those of his critics who claim that this realistic tendency of his was a drawback to him in depicting landscapes, for we equally admire those of his which we have, and which show his earnest endeavour to copy the natural beauty of mountains and rivers as they are, and contain none of those objects of an imaginary character, which are seen in the paintings of some artists.

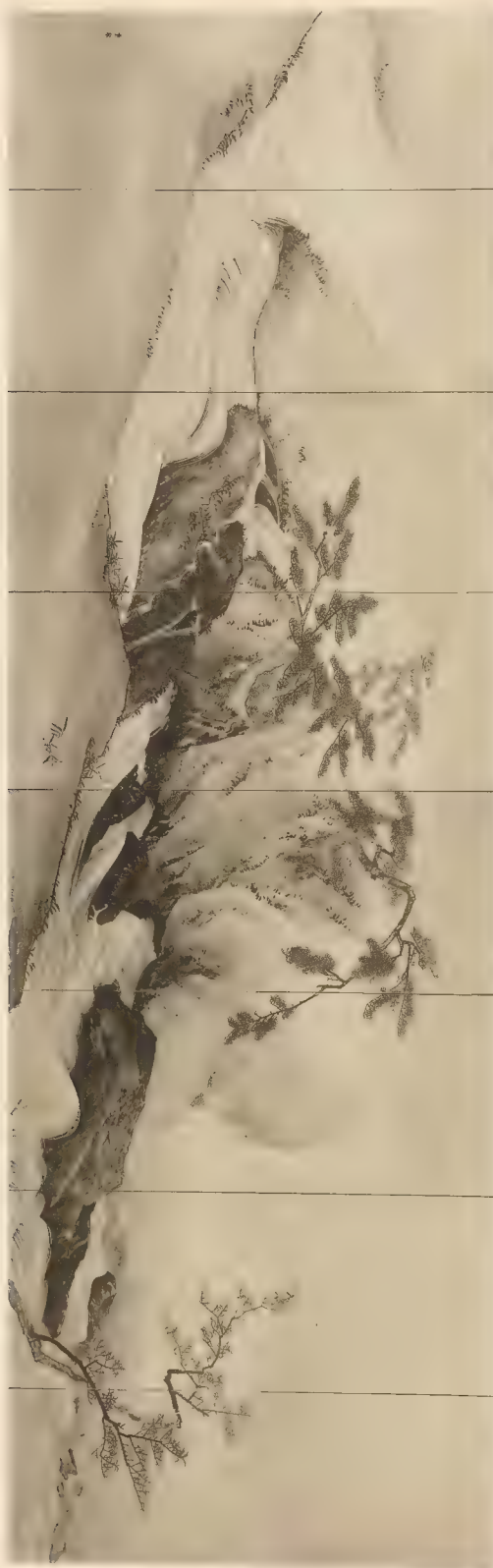
The pictures on the pair of folding screens here reproduced are by Ôkyo. They represent the river Hôdzu in Tanba, which is a favourite place with pleasure seekers at all seasons. The dark and curious-formed rocks with their old pines are well contrasted with the snowy whiteness of the seething torrent. Indeed, so vivid are these pictures that we feel ourselves on the very spot. These were painted just a month before his death (1795 A.D.) as the date found on the right edge of the first picture shows. He was then sixty three years old and yet seems to have still preserved his strength, to be able to produce such large pictures. These were no doubt his very last works. He is renowned as the greatest artist since Kanô Tanyû, whose life is to be found in the second volume of the present series.















獼猴圖(絹本着色) 森祖仙筆

三幅對中の二幅  
各幅縦三尺五寸一分、横一尺二寸九分

侯爵伊達宗徳君藏

森祖仙名は守象、字は叔牙、祖仙、晩年、狼仙と改む。其號にして又、靈明菴とも稱す。延享四年西暦一七四七年生る。攝津西宮の人。或はいふ九州長崎の人なり。と。後大阪に移住す。始め狩野派の流を扱み、種々の畫を作りしが、既にして大に悟る所あり。限りあるの手腕を以て力を多方に用ゆるの途に、大名を成す所以にあらずるを思ひ、専ら心を寫猿の一途に傾注したりしかば、其獼猴の畫は漸く入神の妙を極め、果して一世の稱譽を博するに至れり。傳へいふ、其始め長崎に在るの只一獵者に托して一猿を得たり。乃ち之れを庭樹に繫ぎ、自ら其傍に横臥して猿の形狀動作を寫すこと幾回なるを知らず。一日、繯上に淨寫して某士の鑑を乞ふ。某云く、惜むらくは是れ人家養畜の猿にして、山中自在の猿にあらず。是に於て山中に入り、切蹊年を重ねて大に得る所ありきと。而して生平の起居動作の如きも、宛然猿の如くなりき。といふ。蓋し其技に熱心なるより、遂に獼猴三昧を發得して然りしにあらざるを得んや。其所作の猿圖が、逼真の妙を極むるは、たまたま以て俗眼を悦ばしむるに足るも、未だ雅賞に値せず。といふ者あれども、これ過酷の評のみ。試みに此に掲ぐる二圖を見よ。一は玲瓏たる老幹に母子の春猿を寫して、慈愛の情滿幅に溢れ、一は半枯の樹梢に一雙の愁猿を畫きて、將に客腸を寸斷せんとするの趣あるにあらずや。かの緻密なる寫生を以て一派を開きし圓山應舉の如きも、其動物を畫くや、祖仙の筆法を參酌したり。といふ。良に故あり。といふ可し。而して此畫は、彼れが壯年の作なる可し。祖仙の死は文政四年西暦一八二一年にあり。時に七十五歳なり。といふ。

MONKEYS.

BY MORI SOSEN.

(Two Kakeemono, coloured; each, 3 feet 5½ inches by 1 foot 2¾ inches.)

OWNED BY MARQUIS MUNENORI DATE.

(COLLOTYPE.)

Mori Sosen, otherwise known as Morikata or Reimyoan, was born in 1747 at Nishinomiya, Settsu, or at Nagasaki according to another authority, afterwards removing to Ōsaka. While he was engaged in painting pictures of various sorts in the style of the Kanō school the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of limited talent to win great fame. From that time on he applied himself exclusively to the life-like drawing of monkeys, in which he became a famous, indeed an unrivalled artist. While in Nagasaki he is said to have asked a hunter to catch a monkey alive. On obtaining it he fastened it to a tree in his garden, sat himself down near it and sketched it from day to day in different attitudes. Once he showed a copy to a friend of his, who though admiring it, said that the monkey was a tame and not a wild one. On this he betook himself to the forest in order to draw a wild monkey, and after untiring efforts for several years succeeded. His own manners are said to have become somewhat monkeyish through his keen interest in the study. The two reproductions here given are excellent specimens of his monkey-pictures. One depicts a mother monkey with her baby on the branch of a plum tree in full bloom; the other shows two old ones mourning on a pine tree. That great realistic painter, Maruyama Ōkyo, is said to have imitated Sosen's style of painting animals. These pictures seem to be productions of his younger days. He died in 1821 aged seventy-five.

[illegible]

三融後中の二融

圖本善堂 森柳命蓮

Journal of the American Statistical Association

OWNED BY MARQUIS MUNENORI DATE

(COLLOTYPE.)

[illegible]





西王母圖屏風(金碧紙本着色) 狩野探信筆

竪五尺三寸八分 横八尺二寸五分

京都府下臨濟宗大本山大徳寺藏

狩野畫派は祐勢に起り、其子元信に追ひて土佐畫派に對し巍然、家を爲せしが、後この畫派は京と江戸とに分れ、江戸の狩野家は更に分岐して居處に隨ひ各其稱呼を立つるに至れり。中橋狩野鍛冶、橋狩野木挽町狩野巖河臺狩野等即ち是れなり。探信は探牧の子にして鍛冶、橋狩野に屬し名を守道といひ興藩と號す。畫法を父に學び頗る能手の聞えあり。將軍家の爲めに手腕を揮ひて其愛玩を受けたりといふ。天保六年(西曆一八三五年)五十一歳を以て世を終れり。是れより先き狩野探幽の子にも探信と號せし者あり。故に世人之れを區別せんが爲めにこの圖の筆者を守道探信と呼べり。こゝに掲ぐる圖は西王母と名くる女仙の瑤池上に於ける居處を寫し出せるものなり。王母の仙話は支那周朝の末西曆紀元前第七世紀頃より民間に存せしものなるが前漢の武帝の時西曆紀元前第二世紀王母は五色の班龍を駕せる紫雲輦に乘じ來りて七枚の桃實を獻じこの美菓は三千年にして一たび花を開き更に三千年を経て其實熟す。人若し之れを食ふときは長生不死の壽を得と告げたりといふことあり。此圖は此の仙話に基き王母が漢皇を訪はんとして仙桃を探らしむるの狀を描けるものなり。着筆設彩共に精巧にして能く家道を守るものといふ可し。但し人物の顔貌同一にして表現に乏しきは甚だ惜む可き點なれども探信の作としては免れ難き所なる可し。

HSI-WANG-MU (SEIWÔBO).

BY KANÔ TANSHIN.

(A gold folding screen, coloured; 5 feet 3½ inches by 8 feet 2 1/10 inches.)

OWNED BY THE TEMPLE DAITOKUJI, KYÔTO.

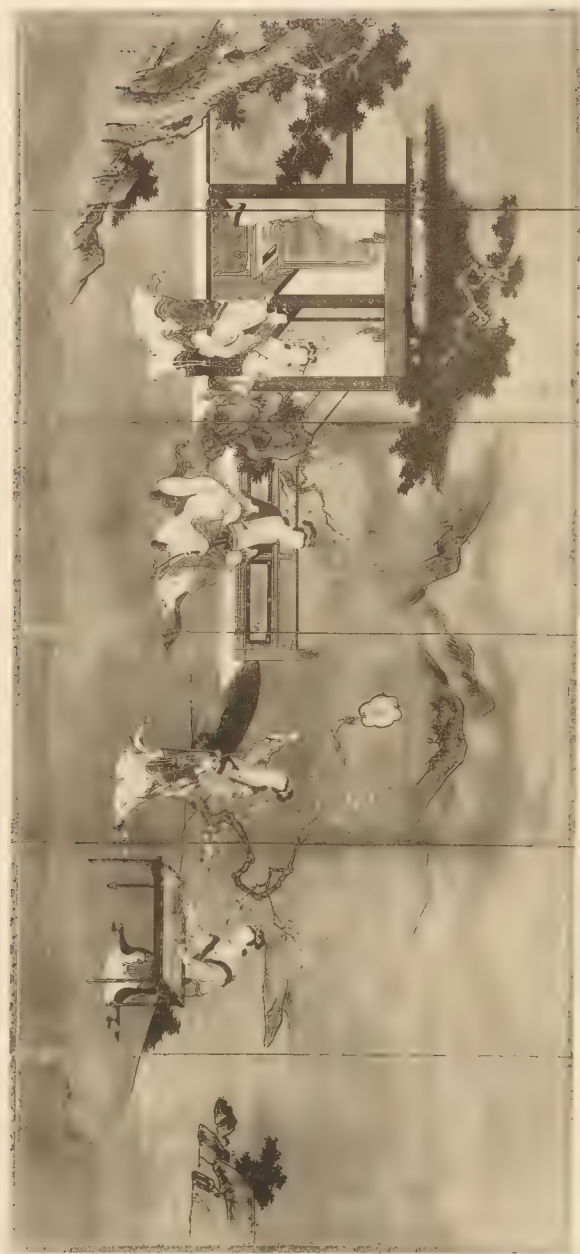
(COLLOTYPE)

The Kanô school began with Yûsei but its fame was first firmly established against the Tosa school by Motonobu, son of Yûsei. Later on it was divided into two branches, the Kyôto and the Yedo, which latter was again split up into four subdivisions which were distinguished by the names of the places where each of the four Kano lived, viz. Nakabashi, Kajibashi, Kobikichô and Surugadai. Our artist, Tanshin, was a son of Tanboku and belonged to the branch of the Kajibashi Kanô. He was known also under other names, as Morimichi and Kôsai. He learned painting from his father and won fame as an able artist, which brought him to the position of painter to the Shogunate. He died in 1835 aged 51. Among the sons of Kanô Tanyû there was an artist of the name of Tanshin. To distinguish our artist from him people called him "Morimichi Tanshin."

The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seiwôbo) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven beaches to present to the Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful beaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that, if a man ate of this fruit he would enjoy everlasting life. This picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for these two points we find nothing to criticize.









孔雀圖(絹本着色) 岸駒筆

(竪七尺 横五尺)

京都市西村總左衛門君藏

岸駒姓は佐伯氏は岸謙は昌明一名を駒といひ幼名を健介といふ、  
眞然は其字なり、また岸限同功館蘭齋堀奥模可觀堂虎頭館等の號  
あり其父文右衛門はもと越中富山の藩士なりしが致仕して加賀  
に徙れり駒は寛延二年西暦一七四九年同國金澤に生る長じて諸  
方に遊び京都に赴きて有栖川宮に仕へ侍臣となり雅樂介と稱す  
後朝廷に召され主殿大屬より轉じて越前介となり厩宮中の書事  
を勤む天保七年星年の功勞に依りて藏人所兼に補し從五位下に  
叙せられ越前守に進む同九年西暦一八三八年齡九十にして卒す  
その洛北岩倉の一慶寺を修理して之れに居り又一菴を山腹に作  
りて天開閣と號せしは晩年のことなりきといふ駒幼にして書を  
好み沈銓南嶺と號し支那浙江省吳興の人書に工なり享保十六年  
即ち西暦一七三一年始て長崎に來り我畫界に貢獻せし所少な  
からざりきを慕ひ其筆風を學びて翎毛花卉を畫き後諸家を折衷し  
て自ら一格を創し一家を成して名聲を海内に揚ぐ遠近乃ち其畫  
を爭ひ求め一門子姪爲めに書を業とする者夥しきに至れり  
茲に掲ぐる孔雀の大畫は岸駒が壯年時代の作にして用意周密傳  
彩妍麗南嶺の遺韻浮々掬すべし駒が當時圓山四條の流深客盛を  
競ひ時向を創するの時に方り新たに生面を開きて之れと相對峙  
せる所以の偶然ならざるを知るに足れり洵に是れ彼れが遺蹟中  
の傑作なりといふ可し

PEACOCKS.

BY GANKU.

(A Kakeemon, coloured, 6 feet 10½ inches by 4 feet 1 foot 1½ inches.)

OWNED BY Mr. SÔZEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ganku was a native of Kanazawa, Kaga province. At the age of twenty-five he went to Kyôto, where he became acquainted with Prince Arisugawa and became his attendant, afterwards entering the Court as an official at the Palace Keepers Bureau. He painted screens and sliding doors in the Palace and also presented many pictures to the Shôgun, and thus was loaded with favours. From a position at the Imperial Treasury he was promoted to the Governourship of Echizen and was given the Court Rank of the "Lower Fifth Grade." He died in the 9th year of the Tempô period (1838 A.D.), at the age of ninety. Ganku studied, at first, the style of Chin Sien (a native of Wu-hung, Tse-kiang, China). He was highly skilled in painting human figures, flowers, birds, orchids, and chrysanthemums. Afterwards he studied the excellencies of various great masters, and at last formed his own style. His pictures were not only delicate and beautiful, but also subtle and brilliant. Kwayô, Dôkôkwan, Ransai, Kyûsôrô, Kakwandô, Tenkaikutsu, etc. were his art names. Once some Chinese asked him to paint a picture of Mount Fuji, and as remuneration presented him with a tiger's head. He was very much pleased with the present, and from that time used still another pseudonym, Kotôkwan, meaning "Tiger's head hall." He also studied from this head how to paint tigers, in which he became very skilful.

The picture of the peacocks here given is one of his earlier productions. It is an elaborately executed and brilliantly coloured picture; and very typical of his style. He was indeed a great painter and held his own against the Maruyama and Shijô schools at the time when they were at the height of their popularity. This picture is one of the best of his works.

升清降濁本首出  
氣隨年

1. 3. 24

5

144







石山寺縁起畫卷紙本着色 谷文晁筆

七軸中第六軸の一段

（全軸全長五丈五尺七寸餘、幅一丈一寸一毫）

滋賀縣下其言宗石山寺藏

石山寺の觀世音大士が藤原時代西暦第九世紀の央より第十二世紀に至るより殊に貴賤上下の信仰を得遠近の諸國より參詣祈願する者多かりしことは既に第二斷縁堂の縁起畫卷に就て記し、がこの大士が信者に與へたる利益の奇異なる事蹟を描きたるものを石山寺縁起とす。全數七卷あり首の三卷は高階隆發第四卷は土佐光信第五卷は栗田口隆光の筆と傳へり第六卷七の二卷は白河樂翁西暦第十八九世紀の交徳川幕府の執政となりし賢士が文化西暦第九世紀の始の頃寺主の需に應じて飛鳥井雅章卿のか、れし詞書のありしに基き新たに圖を作りて、文晁に書かしめ二卷となして本編に補綴せられしものなり其圖は専ら年中行事奉日驗記其他の古書によるといへども、新意を出したりこゝに掲ぐる圖は第六卷中の一段なるが正應年間西暦一二八八年—一二九二年京都白河に住せし少女が母の貧苦を悉く石山寺の觀世音に援助を祈りしも其驗なかりしに由り遂に身を大津遊覧船の浦に賣り得たる所の金を母に遣り己れは琵琶湖上の船に投せしに偶暴風俄に起りて船を覆し人畜共に溺死の厄に罹りたるに獨り彼の少女のみ一頭の白馬に助けられ湖岸に安着するを得たりしかば浦人は其孝心深きが爲めに大士の救に遇へるものとし母の家に送還したりといへる靈驗記に基き少女岸に達し大士の援助によりて危難を救はれたる狀を浦頭の人々に語る處を描けるものなり其奇瑞に驚ける貴賤老若及び風浪に慣れたる少女の姿態一々紙上に宛然たり下部の波濤は上部の人物家屋に對して聊か調和を破るの嫌あれども是れ筆者（筆者）が古土佐派の遺法を參照して、趣向を立てたるものなれば彼の隆發等の筆蹟と對比せんにはおのづから其意匠の妙處を了悟するを得べし

谷文晁は江戸の人物は文朝といひ後ち文伍といふ俗稱は文五郎寫山樓畫齋無二號更等の號あり江戸の人にして谷麓谷の男なり幼より丹青を嗜み加藤文淵渡邊玄對鉛木芙蓉等に就きて其法を學び後宋元明清諸名匠の書法を檢討し又雪舟探幽以後多く比倫を見ざるの大家なり文晁の山水畫には推選縱橫なる墨畫と青綠なる金碧畫とあるは人の知る所なるが其樂畫侯の命に依て著す所の集古十種の如きは本邦歴史及び美術の史料として實に一日もなかる可からざるものなり又本朝書氣文晁畫譜等を著せり天保十二年内曆一八四一年歿す時に年七十八

A HISTORICAL PICTURE OF THE TEMPLE ISHIYAMADERA.

BY TANI BUNCHŌ.

(A portion of the sixth of the seven rolls, coloured; each roll, 55 feet 8 1/2 inches by 1 foot 1 inch.)

OWNED BY THE TEMPLE ISHIYAMADERA, ŌMI.

(COLLOTYPE.)

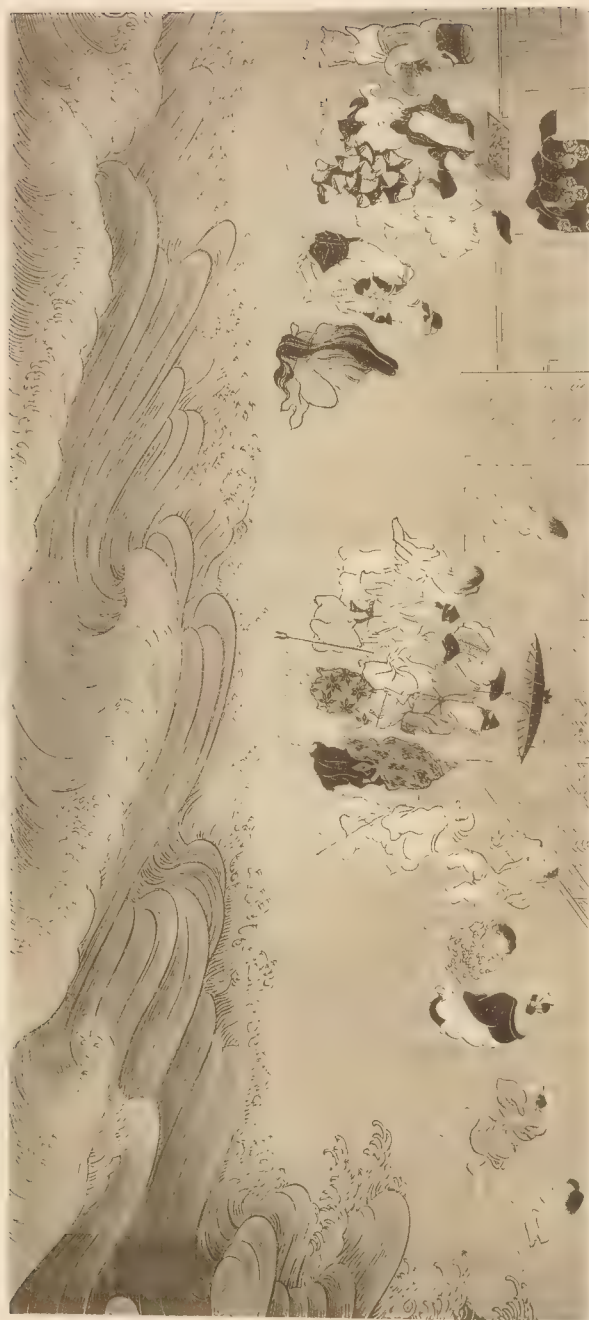
Avalokiteśvara of the temple Ishiyamadera began to be universally worshipped from the Fujiwara period (middle of the 9th century to the 12th century), pilgrims from all quarters thronging there in increasing numbers from year to year. This fact has been spoken about in Vol. II (Takakane's "Historical Picture of Ishiyamadera"). The present rolls purport to record the beneficial works done by the Bodhi-sattva Avalokiteśvara. They are seven in all. The first three were drawn by Takakaishi Takakane, the fourth by Tosa Mitsunobu, the fifth by Awataguchi Takamitsu and to these the sixth and seventh were added by Tani Bunchō by order of Lord Shirakawa (a minister in the Shōgunate of Tokugawa between the 18th and 19th centuries). There is a work recording the miracles of the Avalokiteśvara of Ishiyamadera by Asukai Masaaki. The pictures were therefore ordered to be painted in accordance with this record.

The reproduction here given is a section of the 6th roll and the incident depicted in it is as follows:—"In the Shōwō period (1288-1292) there was a young girl in Shirakawa, Kyōto, who was very poor and had no means whatever of supporting her mother. She earnestly prayed for help to the patron saint of the temple there, but all in vain. So she at last determined to sell herself and thereby getting a certain amount of money, sent it to her mother. When she was crossing Lake Biwa to Ōtsu, she was so unfortunate as to meet with an unexpected storm. The ship was capsized and all the people and all the animals on board were drowned but she was happily rescued by a white horse who swam safely to the shore. The people of Ōtsu considering that by virtue of her exceptional filial piety, Avalokiteśvara had saved her life sent her back to her mother. Here in this picture the conclusion of the incident is shown. The girl (she at the left with long hair) is just out of the water and is telling the people what she has experienced, all wondering at the miraculous occurrence. The wonder on all the faces, young and old, and the girl's emaciated features are skillfully depicted. The waves breaking on the shore may seem to be somewhat out of harmony but the exquisiteness of the design will be seen by comparing this with the rolls by Takakane for it is in this that the painter adopting the style of the old Tosa school originated a device of his own.

Tani Bunchō, the painter, was a native of Yado (now Tokyō). He had many pseudonyms, Bungo, Shazanrō, Gwagakusai, etc. While still young he was fond of art and began to study it under Katō Bunrei, Watanabe Gentai, and Sudzuki Fuyō. Afterwards he investigated all the styles of Sung, Yuan, Ming, and Ching (the present dynasty) of China and studied also the methods of Sesshō, Tanyū, and the Tosa school. He at last became the founder of a new style and served as an artist under the Shōgunate and Lord Tayasu. He was skilled in landscapes, human figures, flowers, birds, insects, fishes and the like; in these not many have excelled him since Kanō Tanyū. It is a well known fact that there are in his works two kinds of landscape paintings, one being a rough ink-sketch, the other a minute colour-sketch. The "Shūko Jishu" (a historical album in ten parts) which he compiled by order of Lord Shirakawa is important indeed indispensable not only for the artist but for the historian as well. There are two works written by him i.e. "Honchō Gwanan" (a collection of Japanese pictures) and "Bunchō Gwanan" (a collection of Chinese pictures).





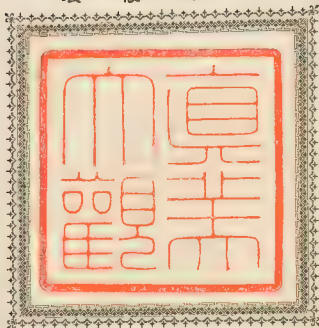






明治三十三年九月二十二日印刷  
明治三十三年九月二十五日發行

不許複製



發行所

日本佛教眞美協會

京都市下京區大和路通四條下四丁目建仁寺內禪居庵

京都市上京區南禪寺町三十三番戶

編輯者 田島志一

印刷者 爾文荷

京都市下京區本町通五條下十五丁目十七番戶

木版影刻師 森川應翠

京都市本所區龜岡町一丁目二十六番地

木版色摺師 田村鐵之助

京都市本所區龜岡町一丁目二十二番地

寫真製版印刷所 小川寫眞製版所

京都市京橋區日吉町十三番地

印刷所 株式會社 東京築地活版製造所

京都市京橋區堀地二丁目十七番地

# 資 計 視

## 日本増修員美謝會

星洲南洋華僑大衆人羣顧問會丁巳年十二月廿三日

前 導

會 務 部 長 謝 美 謝 會  
主 任 謝 美 謝 會



編 纂 謝 美 謝 會

星洲南洋華僑大衆人羣顧問會丁巳年十二月廿三日

星洲南洋華僑大衆人羣顧問會丁巳年十二月廿三日

737.11

MILLS COLLEGE LIBRARY  
 THIS BOOK DUE ON THE LAST DATE  
 STAMPED BELOW  
 Books not returned on time are subject to  
 a fine of 10c per volume per day.

--	--

f709.52 737.11 T135s  
 ART DEPARTMENT v.3  
 Tajima, S.  
 Selected relics of Japan-  
 ese art. Shim-bi taikwan.  

Borrowed By	Date Returned

f709.52 737.11 T135s  
 ART DEPARTMENT v.3  
 FOR LIBRARY USE ONLY







